APPROPRIATION OF OSCAR WILDE'S PLAYS IN CLASSICAL URDU TRANSLATION: A STUDY INTO INVISIBILITY

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Candidate of **Master of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Appropriation of Oscar Wilde's Plays in Classical Urdu Translation: A Study into Invisibility** submitted by me in partial fulfillment of MPhil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution.

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ABSTRACT

Thesis Title: Appropriation of Oscar Wilde's Plays in Classical Urdu Translation: A Study into Invisibility

The present study explores the process of appropriation of Oscar Wilde's selected plays in classical Urdu translation in connection with invisibility. Appropriation, in its most characteristic form takes possession of original text and sets up an ascendency of target language and culture. The study reveals that the translators have followed such deforming tendencies as: *expansion, rationalization, clarification, omission, ennoblement, quantitative impoverishment, destruction of the original at different levels, and adjustment*. The researcher has also explored the effect of appropriation on translation that mostly appears to be in the form of invisibility at different levels i.e., invisibility of words, phrases, sentences, expression, message of the original text, and the translators themselves. The researcher has meta-textually analyzed the source and the target texts and evaluated the way appropriation entails invisibility. For the research design, the researcher has followed Antoine Berman's model of *deformation* to bring out the elements of appropriation. For the explanation of each extracts at word and sentence level, the researcher has applied Eugene Nida's principles of *correspondence* and his two basic orientations in translation: formal equivalence and dynamic equivalence. For broader conceptual understanding, the researcher has incorporated Lawrence Venuti's notions of *foreignization* and *domestication* along with his concept of *invisibility*. The concept of invisibility provides a larger canvas for understanding the process of translation when the translators try to produce a fluent target text. The study shows that the combined weight of appropriation and invisibility has, at times, led to a domestication of the source text and a considerable dislocation of its linguistic and cultural implications. Lastly, to elaborate the notion of appropriation in the process of translation, the researcher has followed Gerard Genette's concept of *paratext* to study initial and final pages of the source and the target texts that includes promotional adds, reviews, prefaces, copyright consents, and has drawn a comparison between the original and the translation.

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ACKNOWLEDGEMENT

DEDICATION

I dedicate my work to my parents, my beloved wife, and my sons for they, with a smiling face, always stood with me through the ups and downs while I pursued my studies at MPhil level as without their support it would not have been possible for me to accomplish my cherished task.

CHAPTER 1

INTRODUCTION

1.1 Language and Translation

In the process of translation, language occupies the central and the most crucial part. Cultural, historical, political, social, and religious ideologies work under the centripetal and communicative force of language. Language wields a power of expression not only within the members of a social group, but also provides a space for intergroup communication. According to Crystal (1987), language connects thoughts, that can be heard, touched, and seen with symbols, letters and signs. In other words, language provides a system that helps a person to communicate his/her ideas with other people. Language also brings along cultural conditions and practices not only within a specific context, but also from across a large variety of other cultural contexts. From one context to another, means of transmission remains largely translation that can be either in written or oral form. In such a scenario, speakers of different languages often try to communicate with each other by understanding comparisons and contrasts between two languages. They further interpret the language to understand the meaning that is being conveyed by a text (written or spoken). Interpretation is done both synchronically and diachronically.

Diachronically, interpretation of a language often leads to etymological tracings to discover what the original speakers meant in using a specific term or a word. Synchronically, on the other hand, interpretation of a language explores the contemporary use of a word at a certain time. According to Gadamer (2004), meanings of various words and terms evolve and change with the passage of time, but transformation is less likely, and only the one who uses or speaks a word for the first time knows the exact meaning. This is the job of a translator to interpret and understand the true essence of source words of the source language before translating it. A translator remains in constant dialogic conversation with a source text before coming to its understanding and interpretation. Once

he/she escapes the process of conversation, the process of assimilation and incorporation gets disconnected which leads to appropriation of source text.

However, translation is a process of creating a piece of work that gives value to the original literary work to facilitate monolingual readers in understanding it. The value of the original remains intact if the translation corresponds to the original. Literary translation is largely dependent on the representation of aesthetic value by transferring aesthetic elements of source culture into target culture (Ma, 2009). Human artistry lends emotional and intellectual effect in translation. It also gives validity to the expression of source language. Translator plays the role of a mediator between the circles of source language and target language. The circles refer to two terms, foreignization and domestication, explained by Venuti (1995). According to him, foreignization takes place when a translator introduces the circle of source language to a reader. Contrary to that, domestication takes place when he/she gives privilege to the circle of target language moving author towards it. When a translator does not refer towards the circle of source language and dismisses the original author, preferring target circle in the process, it cannot be called domestication but appropriation.

1.2 Notions of Appropriation and Invisibility

Notion of appropriation has its roots in domestication and foreignization. It has a wider canvas which intersects with culture, society and language. Language reflects the culture in which it operates. Since the beginning of time, language in different forms has been the most useful gift humans have acquired. A lot of work has been done to identify the families of different languages and their origin; but the primary question remains unanswered. This is the reason that one culture differs from the other culture. This creates a scenario where a translator often prefers his/her own language and culture to maintain dominance over other languages and cultures. To maintain the dominance, a source text is re-planted in the target culture by uprooting it from its historical and cultural setting through extensive trimming and clipping which results in cultural and linguistic loss (Asghar, 2015).

With this view, in the process of translation, appropriation of a text depends upon language. Language is considered as a cultural product, thus, a cultural product having any form can be appropriated. Oxford dictionary (Stevenson, 2010) defines appropriation by describing its derivation from Latin word *appropriare* which means *making one's own*. The word appropriation has been perceived as pejorative for its connotation of criticism that it takes control of the appropriated text and reader. Jeremy Munday (2009) explains that appropriation refers to the act of taking possession of original text from one culture to another in the process of translation by keeping domination of target language or cultural. Obviously, the act of domination has the motivation to gain power over someone or something. One contemporary discussion in the field of translation studies is cultural domination that is used to exert economic and political power by strong culture over less strong culture through the act of translation (Munday,2009). On the other hand, the less powerful cultures and languages try to resist the dominating cultures and languages to keep the balance among them. In the process of translation, the resistance often arises in the form of undermining the source text and language used in it by excluding or localizing foreign cultural and linguistic elements.

In the same vein, Lindhe (2012) suggests that instead of taking appropriation as an oppositional act, it can be taken as an ethical process. The theft of original author's voice, in the process of translation, is a kind of cultural theft that can be unraveled in any form of cultural appropriation. Furthermore, appropriation decimates the original work without taking permission and undermines original for personal gain. However, cultural and linguistic borrowing in translation does not have ramifications, rather it benefits both source and target languages. Cultural and linguistic borrowing not only enriches the source language but also gives salient voice within borrowing language where both remain at equal footing. Translators often avoid this tendency as a part of resistance to foreign cultural and linguistic elements.

With this discussion, it can be said that the practice of translation demands a mediating role of a translator between a source language and a target language. Venuti (1995) suggests that translator works as an invisible messenger for original author. The quality of translation and readers response defines the invisibility in the process of

translation. Language fluency of translation determines readers response as to what extent it is natural and fluent in their language. As translation takes reader to the mind of author for understanding his message, but the flow of target text obstructed by broken syntax, and awkward phrasing hints that it is not representing the message of original author. Misinterpretation and illogical translation often lead to appropriation of the source text and has a capacity of keeping it invisible for monolingual readers.

As Venuti (1995) explains that invisibility of a translator is evident in a translation when he/she makes alterations to a source text according to the need of making it fluent. Further to understand, it also hints that alterations to a source text vary from a word to a phrase, a sentence, cohesion and coherence of text, and message of the original author. In other words, alterations make original words, sentences, cohesion and coherence of a text, and original message and author invisible in the process of translation. Monolingual readers often remain passive to observe invisibility in a translation.

Furthermore, literary text carries artistic and aesthetic sense depending upon the meaning it implies, and translation offers those meanings to the target readers. Often the implied message or meaning of the source text is not transferred into target text if a translator does not consider the semantic value of the source text. A translator needs to be a semanticist to understand the meaning of words and sentences but also needs to comprehend the textual meaning (Bell, 1991). Translator starts from translating smaller units and then comes to translate textual meaning. The smaller units account for the micro level of translation whereas textual meanings account for the macro level of translation. Literary text devoid of meaning at word level and later at textual level does not assist readers in understanding source text and culture. Considering these apprehensions, the focus of the researcher is to study Oscar Wilde's plays and their classical Urdu translation at word, sentence, and textual level with reference to appropriation and invisibility under the lens of tailored theory.

One of the aspects of the process of translation is that it introduces globalization by bringing different cultures and languages at one platform causing a possible clash among them. Such a clash either empowers source culture/language or target culture/language. Usually, different translation principles are applied to improve and keep the balance

between target text and source text. These principles play the role of a bridge for improvement of both source and target culture/language. As Translation Studies emerged in the second half of twentieth century and is rather a new discipline, so it is still in a transitional stage where principles are evolving and improving. A discussion is required to improve principles to understand language and cultural appropriation and how to keep source text and target text at equal footing to prevent invisibility of a translator, an author and original text.

1.3 Statement of the Problem

There is a fundamental difference between translating a play and other literary genres. Usually, a novel, a short story, and a poem are meant to be read whereas a play is to be acted or staged as well. A translator has to translate the text of a play in such a manner as it could be acted effectively, and an actor could collaborate with the playwright in target language in a dramatic fashion (Carlson, 1964). The language of a play includes special dialogues that embody the pragmatic and situational features of real-life conversation. A translator needs to incorporate and assimilate these features which the original author embeds in source text. When a translator misses this aspect in translation, it leads to an appropriation of source text and an invisibility of original author. Appropriation of a source text can be in the form of lexico-grammatical resources, intertextual links, semantic, cohesion and coherence, syntax, figurative language, idioms, organization of discourse, author's style, actors in the text, and message of the original author. Consequently, appropriation creates a barrier for appreciating the source text on its own terms. In the light of these considerations, the present study seeks to explore the elements/instances of linguistic and cultural appropriation of Oscar Wilde's selected plays with reference to invisibility and domestication.

1.4 Research Objectives

The focus of the present study is to analyze two plays of Oscar Wild and their classical Urdu translation following the models presented by Venuti (1995), Berman (2004), Nida (1964), and Genette (1997). The aims of the study are:

- To analyze linguistic and cultural aspects of Oscar Wilde's selected plays and their classical Urdu translation by highlighting transformations and changes that occurred in the process of translation and the way the translators have applied different tendencies to make alterations which lead to appropriation.

- To discuss invisibility in connection with the transformations and changes made in translation by exploring the way the translators have followed the tendencies to make the translation fluent which lead to invisibility of the translators, the author, the original message, words, and sentences.

- To analyze and interpret the original text (ST) and the translated text (TT) with reference to formal and dynamic equivalents which help to understand the phenomenon of power differentials between the translators and the author by focusing on lexical items and highlighting the fuzzy matches and non-corresponding equivalents. This provides an understanding of resistance applied by the translators in the process of translation.

- To discuss invisibility and appropriation with reference to paratext of the original text and the translation by highlighting the changes done in peritext and epitext in the process of translation.

1.5 Research Questions

1) What are the linguistic and discursive choices made in Urdu translations of Oscar Wilde's plays which result in an appropriation?

2) How does this appropriation entail invisibility?

3) How does the employment of literal and dynamic equivalents shift the power differentials between the translators and the author?

1.6 Significance of the Study

Appropriation is a phenomenon that helps to study the alien and similar aspects of the source and target cultures and languages, drawing the comparative aspects of both by using the notions of translation such as influence, foreignization, domestication, intertextuality or transculturation, etc. Furthermore, appropriation operates under the ideas of maintenance and revision of foreign literary work in the target-language culture by

applying various poetic and narrative strategies to reconstruct the text in accordance with ideology, values, beliefs that pre-exist in target culture to expand it without assimilating and incorporating the message of the original author in the process of translation. The researcher intends to focus on these aspects to highlight the tendencies used in the process of translation by the translators which has the capacity to provide an understanding to set essential benchmarks for future translators in translating plays.

The present study focuses on analyzing the selected Oscar Wilde's plays and their translation in Urdu language under the lens of mentioned theoretical framework to highlight invisibility which further leads to appropriation. This helps the researcher to identify the tendencies that resulted in appropriation. The focus of the present study is to add to the existing theorizations about translating plays or other literary text into Urdu.

1.7 Delimitations

Although the study deals with two of Oscar Wilde's plays: *The Importance of Being Earnest* (Wilde, 1895) and *Salome* (Wilde, 1894) translated by Molvi Syed Tamkeen Kazmi and Molvi Muhammad Abdul Munim Saeedi (Munim, 1928), and Ansar Nasir Dehlvi (Dehlvi, 1931) respectively, the researcher has delimited the analysis to the parts of the plays and their translation which involve different tendencies mentioned in the research design that has a relation with appropriation and invisibility. The researcher has selected one hundred and sixty-one extracts of the play *The Importance of Being Earnest* and forty-seven excerpts of the play *Salome* where the translators have followed the tendencies which are borne upon and marked by appropriation and invisibility.

CHAPTER 2

LITERATURE REVIEW

2.1 Introduction

In this chapter, the researcher aims to draw a sketch of the related work; books, research articles, reviews, etc., to establish a link between the previous works with the present study. The researcher, in this section, intends to focus mainly on the aspects of translation and few considerations of different scholars on the concepts of translation, appropriation and invisibility. Translation being the main subject of the present study, the researcher has explored it in connection with appropriation and invisibility and managed to draw relevance in the light of recommendations and views of different scholars. Further, the researcher has given a historical review on notion of appropriation in connection with invisibility and mentioned few post-colonial theories on appropriation. Apart from this, the researcher has also discussed several theories that have some connection with the present study. After making a critical discussion on the relevant concepts, the researcher has reviewed few previous researches with reference to appropriation that enabled the researcher to draw the research gap and sketch out theoretical framework and the research design for the present study.

2.2 Scope of Translation

The role of translation in human history has played a crucial role in the intersection of two languages and cultures, and its roots can be found in ancient civilization (Asghar, 2014). The word "translation" has its etymological origin in Latin language as *translātiōnem* and arises during the 14th century with meanings such as 'to carry across', 'to bring across' 'to remove to heaven', and 'to carry a saint's relics to a new place'. It has a connection with the ancient Greek word *μετάφρασις* which gives the meaning of "speaking across" (Asghar, 2014). Venuti (1995) defines translation as a process in which a translator with the power of interpretation replaces a source language text with target language text.

Munday (2008) explores different contexts of translation in his book, Introducing Translation Studies. In first chapter of the book, he discusses the concept of translation

(written translation) differentiating it from interpretation (oral translation). He describes translation within three contexts: as an academic study, a product, and as a process.

Munday (2008) describes translation as a process indicating the way cultural products are transformed into the target culture. This transformative process gives freedom to translator not only in word choice but also in the arrangement of target text (TT) which often leads to appropriation of source text (ST). The only restriction the translator faces is the acceptability of translated text by the readers. Accepted principles of translation represent the ethics involved within translation that further determines whether the translation is good or bad. It is a common practice that translators try to make target text more fluent and cohesive making their own decisions primary in the process of translation which can be biased and often occurs due to misinterpretation of source text (Nguyen, 2016). The researcher aims to study misinterpretation and subjectivity applied by the translators in the process of translation.

Munday (2008) discusses the process of translation and categorized it into three different types. Jakobson (1959) in his paper 'On linguistic aspect of translation' named them as intralingual, interlingual and intersemiotic(as cited in Munday,2008). The first category involves paraphrasing the source text into target text within a language. The second category involves the process of rewording source language into target language directly which is referred to as "translation proper" or "word for word" translation. To keep the integrity of source text, translators often follow this process, but it often fails to capture the meaning and intent behind the original text. In translating foreign idioms, literal or word for word translation does not assimilate the true essence of SL resulting in an unrealistic translation. In such cases, translators try sense for sense translation, in which actual words of the source text are not considered. That is where the translator takes freedom and appropriates the source text according to the will and wish of his/her own. The researcher tends to focus on this side to understand where the translator has taken liberty in the process of translation.

The basic idea behind sense for sense translation is to keep the message of original author intact in target text where words remain secondary in interlingual translation. The message though remains in primary position, but the process of translation gets highly

influenced by personal interpretation of translator. Active human agency cannot be denied in the transformation process from the source text to TT. In interlingual translation, translator needs affinity with the cultural influence surrounding the source text while conveying its meaning in the TT, so that, the source culture remains visible to the targeted readers. If the translator fails to do so, both the source language and its surrounding culture will become the victim of appropriation. The researcher aims to highlight the problem of misinterpretation that leads to appropriation. The third category is related to the process of translating the source text (written text) into "music, film, or painting" (Munday, 2008). Intersemiotic translation can take various forms in translation process. It involves creativity and requires translator's sensitivity to avoid cultural/ language appropriation.

When there is more focus on target text keeping in view the targeted audience, the translator and translation process remain invisible in transformation of the source text into TT. Venuti (1995) argues that in transforming the source text into TT, a good translation does not take translation process primary. Translation process and translator remain invisible to keep the reader at ease. The desire of keeping target text natural for targeted readers and the source text invisible work when the translation has onset purpose and association. The purpose can be commercial, but associations can be social, political, or religious. Purpose and association of a translator can also be the cause of undermining the intent and thought of original author. The appreciation of the source text can only be achieved when translator recognizes social, political, and cultural context of SL. The researcher aims to analyze the translated text and explain either the translator has appreciated the source text with respect to cultural, social, and political context or not.

2.3 Historical Background of Appropriation

This part of the research is to trace out the concept of appropriation through the time. The concept of appropriation is in use bringing about multiple facades into discussion in different fields to manifest its academic usefulness, but it still lies in conceptually unstable realm.

One of the discussions is raised by Boulder (1996). He says that the importance of cultural appropriation is in dialogue to place it in premodern and modern considerations.

In the book *Critical Terms for Literary Study/ Art History*, Robert S. Nelson's essay on 'appropriation' is juxtaposed to the essay on 'originality' by Richard Shiff in such a way that both are in a dialectical engagement, thus 'appropriation' pushes to reconsider 'originality'. Hence, the idea of appropriating a text has been referred to as 'influence' that is the transmission from one unity that includes author, work, and tradition to another (Rothstein, 1991). The concept of 'influence' in the written text in literary studies was the phenomenon of eighteenth and nineteenth century which focused on generic and thematic lineage of tracing text. According to Renza (2010), literary influence has performed the function of highlighting and reinforcing the classic canons. Renza (2010) tries to reify the ideologies of author and originality rather than influence of cultural ideologies in the work of literature. Thus, influence has more to prevail in intertextuality.

In the same context, Friedman (1991, p. 148-150) quotes Barthes that text resources itself from multiple writings and many cultures which develops a mutual relation of dialogue and contestation. The idea of reusing materials is reconstruction of existing idea after a dialogue and contest. This has been an important part of art activity. Grabar (1973) captures the history of physical and symbolical value of Islamic monuments coming into a product after a process of fusion from different resources. In the same way Christian artist appropriated Roman imperial iconography through a process of iconographic adaptation. The representation of Christ as an emperor at first stage with secular imperial iconography further contextualized with new religious concept where iconography underwent a change by keeping the original meaning of him as a ruler of universe (Kantorowicz, 1947).

Further, appropriation is also used in prose during different periods from medieval up to present. To find the origin of monuments and texts studied during the period of medieval period, scholars used the lens of this term. Nelson (2003) highlights that the scholars of Medieval Europe mainly focused on the sources and recovery of original text that was not available or it was lost to study the influence of original on the contemporary text. Both the ideas of 'influence' and 'appropriation' were not taken as one. Appropriation was taken as a subjective and motivated notion, and influence is less subjective. For him, borrowing is nearer to influence, but it does not pay back the way original lends.

To explain further, the etymological tracings explains that appropriation is from Latin verb '*appropriare*' which means '*to make one's own*'. This highlights that the word has the motivation of gaining power over (Owens, 1992). The association of this word with power gives a negative connotation when used in cultural studies. The production of cultural meanings due to appropriation of other is mostly through a social discourse system. Said (1978) describes the way West used representation of 'the Orient' just to gain the power and fulfill its own desire. Nelson (2003) hints towards the idea of appropriation that it lies between the one who acts and the one acted upon. In doing so the identities and memories are manipulated by academic, political, economic, and linguistic appropriations which have negative consequences.

The concept of appropriation gives a model that defines the relationships between dominant and recessive/weaker cultures and languages. Dominant mostly controls the weaker one, but it also works vice versa in the form of resistance or individual's personal gains. The reason of this is of having no control over cultural, political and linguistic products. Ziff and Rao (1997) explain that linguistic and cultural expressions are intellectual property of a society. Dominant or weaker cultures often silence the other with the act of appropriation.

The variety and methods applied in the study of literary translation is not unique to this discipline. Adapting a literary text for the need of target audience is a strikingly like the translation. Zatlin (2005) claims that she has always mentioned that film or theatre adaptation runs parallel with literary translation. She explains that foreign drama translators usually do not adapt the drama instead prefer to translate it for contextualizing in the target audience. In this process, a translation usually inclines towards faithfulness or literal translation, but if it does not and involve textual changes, then underlying meaning may alter which in other words is adaptation. According to Zatlin (2005) the term adaptation is used by postcolonial theorists to discuss the appropriation of western literary and non-literary texts in postcolonial context. In this context, Zatlin (2005; 6-18 and 99-111) gives the examples of Bengali adaptation of Macbeth and Chinese version of Merchant of Venice. If such a translation as adaption where underlying meanings change, and original

author loses the primary position and placed in secondary position, it indicates appropriation.

2.4 Appropriation and Invisibility in the Postcolonial Theories

Parry (1987) criticizes the postcolonial theorists that deconstructive tendency of postcolonial theories disarticulates the native and assign absolute power to imperials having no place for colonized. Postcolonial theories of last few decades have intensified the attention towards the helplessness of natives being the powerless victims only resisting the agenda imposed on them. In doing this, weaker cultures subvert the powerful and dominant agenda by appropriating it, which again is like the act done by the dominant making no difference between both.

On the other hand, Bhabha (1994) explains the 'colonial mimicry' as ambivalent but it is not different to colonialism as mimicry is the copy of the original. Pratt (1992, p. 6) gives the idea of 'space of colonial encounter', where both dominant and weaker establish a relationship based on the conditions of inequality, coercion, and conflict. In this space, according to ethnographers, transculturation occurs which possibly marginalize and subordinate the weaker in transmission of material.

Having the discussion of colonial mimicry, Muñoz (1999) studies the 'disidentification' of minority to explain that it is a mode of reformation and recycling of an object that already is under some powerful energy of dominant culture. Scott (1990) in criticism of Gramsci's concept of hegemony describes that powerless resist the dominant under the disguise of 'hidden transcript'. Scott argues that weaker groups resist the powerful cultural norms to lend themselves a symbolism and metaphors to disguise. In Venuti's words, it is the invisibility that a translator opts in rendering the text of dominant culture. By subtle use of language, codes and meanings that are alien to original text, a translator renders a text which is visible to the source audience becomes opaque for the target audience.

One of the important discussions is that the process of appropriation in translation incorporates historical and cultural values of target audience. Recoding is done keeping in view the needs of target culture. Alva (1992) notes that the Christian discourse which was

taught by the Spanish military and officials are appropriated according to the local socio-economic conditions of the colony. This was to affirm the local sovereignty and promote favorable environment for the colonizer. This explains the mindset of a translator, eulogizing foreign text at one end and appropriating it at the other to control the foreignness of the original text.

2.5 Appropriation and Identity

Adding to the concept of appropriation, the postcolonial analyses of contemporary period suggest that appropriation is not a one-way process. On the one hand, it exchanges the foreign elements into target text and on the other hand, it involves the creative response of a translator which infuses the local elements. The imposed power is resisted in this two-way process. It is a complex process in a way that it emphasizes diversity by bringing in the space, time, language, and cultural expressions different from the original. Hill (1992) explains this by recounting the words of Maurice Blanchot, 'what counts is not to say, but to say again, and in this repetition to turn each time into first time'. For him, appropriation is process of improvisation, generation of a new meaning for a new situation and a new context aimed at creating an identity. This identity is not individual but a collective one. Traditional literary studies and other disciplines focus on individual identity of an author which a modern notion. The cases of individual identity cannot be denied. However, appropriation leads to a collective identity of a nation, family, and cult, etc. The concept of identity in this regard conveys the notion of adopting the identity of some else for making one's own.

In the same vein, Root (1996) explains the idea of collective identity by exploring the work of English writer Mannyng of Brunne, who produced a national identity by translating Anglo-Norman and Latin chronicles in fourteenth century. He appropriated the histories of Irish and Britons in the process of translation for the collective identity of England. Knight (2002), in this context, gives an example of Mannyng's act of appropriation when he shifted Stonehenge from Ireland to Salisbury Plains in England. That is the consumption and transformation of a culture, artefact, and identity to make a collective identity of England. This analysis raises the idea of a stable and coherent culture

that can get into contact with other cultures and create a conflict. She also raises the question that such an appropriation is prone to conflict if the culture is based on fiction.

Further to explain, Ashley (2000) explains the construction of ethnic identity by studying the change of figures of Gog and Magog in formation of Western, especially English consciousness. The changes of mythical figures bring the identity of groups who are bringing this mythical concept into their cultures. Gog and Magog represent hostile, barbarian and bestial nature which upon appropriation by a specific society or culture shows the domestication of an alien concept by marginalizing the existing notion. The transformation of mythical concept of Gog and Magog elaborates the idea of appropriation from one society to another which does not stop but remains in continuation not able to explain which culture is appropriated; either Hebrew, early Christian, English notion or other local communities. Each time a new and different appropriation is done to undermine the existing.

However, Sponsler (2002) studies the dynamic feature of appropriation, that is to understand the cultural meanings in circulation and not in linear way. She explains in her analysis of theories of Grant McCracken and Patrick Geary that meanings of medieval relics are drawn through the process of creativity and continuous reinterpretation and revalidation. Ashley and Plesch (2002) have also discussed repeatedly appropriated meanings of relics of saints which helped a community to produce cult objects.

In the same context, Scherb and Jerris (2002) in their essays tried to explain the chain process of appropriation that can extend to a longer period over a topic. Schreb (2002) on one hand tends to explore out the myth of Gog Magog from Bible to the seventeenth century. On the other hand, Jerris (2002) tried to trace out the cultic appropriation through the millennia of Europe. As this focuses more on the process of appropriation to analyze and observe the changes, therefore it does not consider a diachronic view of appropriation. The analysis of Jerris (2002) reveals the contextual changes from prehistory to Roman, to Christian under a process of appropriation, but the sanctity of the cult and topography remain same. Indigenous cults coexisted with Roman polytheism, or Roman buildings were used to build Christian churches, but topography is unchanged for the appropriated cults. Sherb's essay also verify this view that the myth of Gog Magog served the agenda

of various cultures by providing a symbolical material for centuries. The appropriated objects, either myth, text or an artifact help to construct an identity, and the process of appropriation of same objects gives a symbolic efficacy. The diachronic approach somehow helps to understand the way a symbol gains power. Bourdieu (1984) termed it as cultural capital which gets ripe at a stage and later appropriated for another purpose.

The idea explains that the new identity of a group resulted due to appropriation of existing becomes accepted. Fourteenth century convents of Avignon created and accepted the identity of nuns who were once prostitutes and later repented, as case study by Koster (2002) explains that this marginal group appropriated existing cultural construct; the model of Mary Magdalene, monastic rules, and urban environment by becoming nuns to empower themselves for a social status. They acquired property in Avignon and claimed a successful place literally in the society. This strategy of appropriation by marginalized group is unique in validating their order according to the society. This can also be considered as an act of resistance to build an identity within postcolonial theoretical interpretation.

The act of appropriation in postcolonial context provides a space where language, discourse and cultural expressions come into contact under a conflict and often diverse societies and belief systems coexist, whereas in colonial context, an invader simply occupies the territory of a culture leaving no space for marginal groups (Carr, 1998/1999). The coexistence of diverse cultures and languages is a different notion where the exercise of power is not aggressive. This is a very nuanced view of coexistence as it provides space to other societies to some extent, but not always. Hence, spatial appropriation is another phenomenon that exists in diverse societies and belief systems. Jerris (2002) has accounted the existence of diverse belief systems in Alpine history where violent encounters resulted in a conflict to subdue others to occupy their space. Appropriation of space is a remarkable notion, as colonized space is often portrayed as undifferentiated with a meaningful idea behind it by the colonizer. In such a space, dialogue between the two discourses is often less leaving the powerful at center and weaker out of that space gradually. The cohabitation of two discourses in same book space is the same point in case, but they can coexist if the spatial appropriation is minimized. The conflict is less likely to happen if the spheres of each discourse are kept in their given places in a book, just as Christian cultic and pagan

practices co-existed in Randon Jerris' Churraetia in Alps. This view suggests that to produce a new identity, the articulation of some parameters is must which could define the existing and new in a specific time and space.

Considering this view, the process of appropriation suggests the value of diachronic dimension, as the acts of appropriation allow number of mutations and transformation unfolding each through the time whereas synchronic dimension portrays the spectrum of appropriation where nothing can be retained of the original meaning at one end, but on the other original virtually remains unchanged. Thornton (1992) explained this idea by giving an example of a Coke bottle in the movie The *Gods Must Be Crazy* in which a Coke bottle thrown out of the aero plane of some Western country is picked up by a Bushman of and isolated culture. The meaning of Coke bottle for some western man may be different, but movie depicts that Bushman associates new set of meanings and uses, but on the other hand, to some extent, the original intended function remains unchanged (Thornton, 1992).

Furthermore, the space between two extremes of retaining the meaning or function and not retaining the meaning has a wide range of possible multiple combinations. The researcher tends to focus all the combinations present between two extremes of spectrum to conform the possible practice of appropriation applied in the text. The present study is mainly focused on translating the text of dominant culture in local context; therefore, a term bricolage explains the use original with little reference. Strauss (1962) defined the term 'bricolage' and later used by Hebdige (1979) for the analysis of symbols used by subcultures where the practice of using the materials of dominant culture are easily accessible and freely refashioned tor the local cultural context with minute reference to the original purpose of the source. Sponsler (2002), however, describes that bricolage is a technique of appropriation useful for powerful as well. She gives an example of Lancastrian construction of Canterbury Tales in the same context. In the same lineage, *Books of Hours* were appropriated in sixteenth century, but few associations were retained of Medieval Christian context. This shows the bricolage end of spectrum where original intended meaning is dispersed. When the original purpose fuses virtually with a new social purpose, possibly it does not explain the extremes of spectrum, but illustrates a midpoint. Such examples of appropriation describe individual tendency and their result. However,

one-time event of appropriation may not capture the involved cultural process and its richness. Ashley (2002) quotes Michel Butor that individual product is a just a knot within a larger cultural fabric. In other words, an individual is a moment within a cultural context. Therefore, an individual work/ text is always a collective work. Following Butor's idea, the processes of appropriation are like threads in the cultural fabric running vertically and horizontally (synchronically and diachronically) which constitute density, surface, and texture. In other words, an existing culture develops with new texture and surface under the process of appropriation.

2.6 Appropriation, Invisibility and Their Nexus in Translation

Towards the consideration of translation in terms of appropriation and ideological act which works as an invisible force, one of the contributors is André Lefevere, who is also one of the architects of the so called 'cultural turn' in translation studies, which moves the focus from the study of translations as products to the analysis of translation from a cultural perspective. From this new angle, the role of the translator as mediator and interventionist is emphasized. Lefevere (1990) develops a theory that sees translation as rewriting, 'probably the most radical form of rewriting in a literature, or a culture'. Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain invisible ideology and a poetics and as such manipulate literature to function in each society in each way. Rewriting is manipulation, undertaken in the service of power or resistance, and in its positive aspect can help in the evolution of a literature and a society. Rewriting can introduce new concepts, new genres, new devices, and the history of translation is the history also of literary innovation, of the shaping power of one culture upon another (Lefevere, 1990). It reveals that the act of translation is never innocent, as it does not only consist of transferring meaning from one language to another, but rather it responds to power and/or social structures that affect the process. Since translation always reflects a particular ideology, it is an act of manipulation and subversion. It therefore becomes extremely powerful as a cultural practice because it can shape a particular culture to serve specific ideological goals. This perspective implies stepping away from linguistic and scientific approaches and moving from the consideration of text to culture as a 'unit of translation'. The traditional and controversial notion of linguistic

equivalence that had long dominated the debate in translation studies is rejected and the concept of 'faithful translation' is re-defined, but still the role of equivalence cannot be neglected and has the basic value in the process of translation.

Within this new paradigm, the translator may have to adapt (or manipulate), significantly, the source text for the translation to fulfil its function in the target culture. Translations of different texts are assigned different functions depending on the audience they are meant for and the status that the source text is supposed to represent in that particular culture (Bassnett and Lefevere, 1990, p.8). The editors state that the study of the practice of translation has moved from formalist approaches to the consideration of 'the larger issues of context, history and convention and what is studied is the text embedded within its network of both source and target cultural signs' (p.11-12). In this respect, it is important to consider translation as not only a product of the target system, as Toury would argue, as there are aspects of the source culture (such as the status of the source text in that culture) that are equally important which often are neglected in the process of translation. Therefore, they should not be overlooked when studying any practice of translation, particularly, if we are considering the transmission of a particular linguistic, ideological, and cultural elements.

In the field of translation studies, the role of ideology as an invisible force and the resistance have come to limelight recently by the discussion of so called 'cultural turn' (Bassnett and Lefevere, 1990) that took place to highlight the role of a translator as an interventionist and mediator being an invisible messenger who can either appreciate the original text or undermine it by bringing in transformations in the process of translation. Leung (2006, p.133) defines the goal of translation as the 'spread of a particular ideology' which, in many cases, is achieved by the act of appropriation. Adding to this, many scholars have initiated the discussion of 'ideological turn' (Munday, 2008). Tymoczko (2010) discusses the role of translation in changing societies to and in challenging ideologies paying more focus on the notion of resistance and cultural dislocations in translation studies. The term was borrowed by activist movements opposing oppressive powers, mainly the ones that opposed fascist forces during World War II. However, unlike what happened at that time when the opponents of the resistance movements were obvious, and

they still are, in the case of translation we cannot talk about an obvious ideological target in general terms. Tymoczko regards the term of resistance in the form of lingual and cultural dislocations as "appropriate in some contexts" (2010, p.11). She also argues that it implies a reactive and proactive way of activism and it positions the translators to act as an invisible entity to work in the process of translation that has the capacity to either highlight the foreignness of the text in target culture or to localize the text as an initiative to react against the repressive forces. In the case in question and for the purpose of this study, resistance offered by the translators in the form of lingual and cultural dislocations for positioning the foreign text within the frames of target culture is to avoid the power tilt towards the original author and the original author. To achieve this target, dynamic and literal equivalents with assistance of adjustments, clipping, omissions, subtractions, additions and trimming are few of the invisible techniques that work in the form of a network under the deforming tendencies: clarification, ennoblement, rationalization, quantitative impoverishment, deformation of rhythm, idioms, expression, and linguistic patterns which translators either unknowingly or knowingly apply in the process of translation which consequently undermine the original author, text and the original message. Such a network of transformations and alterations does not correspond only the concepts of 'domestication and foreignization' (Venuti, 1995), but also indicate that it has the capacity to undermine the text as whole by uprooting the original from the circle of source language and culture and depreciating and readjusting it in the circle of target language and culture. This readjustment is only possible when the linguistic and cultural elements of the texts are dislocated by making them invisible and claiming it as text of target language culture by making all such transformations and alterations which correspond to the needs of target language and culture.

From the perspective of the 'cultural turn', translation is 'liberated' from pure linguistics influences. There is a rejection of traditional and empirical approaches based on the structural analysis of texts and translation comes to be thought of as intercultural communication rather than linguistic transfer. As a result, culture turns into a key concept in the literature of translation studies. This division or dualism between linguistic and cultural approaches to translation is, however, open to criticism as it seems paradoxical that whereas language and culture seem to be inseparable concepts, linguistic and cultural

approaches in translation studies are antagonistic (Koskinen, 2004, p.145). The opposition lies, to a great extent, in the fallacy of considering that linguistic approaches never take into account ideology or appropriation. Mona Baker (1996) argues against this misleading notion, and she utilizes the term 'critical linguistics' to refer to the advancements in the discipline since the 1980s, stating that: Its goal is to uncover ideological positions and attitudes in discourse using two major tools (a) linguistic tools of analysis, and (b) knowledge of historical and social contexts; critical linguists in fact refuse to theorize language and society as different entities. Ultimately, like much of the work done in cultural studies, critical linguists aim, through their analysis, to shed light on social and political processes. Consequently, both approaches are no longer opposites but complementary, and the study of ideology in translation can benefit from using tools and methodologies from both linguistic and cultural studies. Keeping this idea in view, the researcher is taking linguistic models of translations to study the phenomenon of appropriation that is widely accepted as the part of cultural studies. As translation studies has a larger canvas by bringing multiple subjects under its umbrella, therefore, it remains considerably less difficult to focus on a tailored theory for the present study.

Indeed, it is vital to carry out these meticulous comparisons that Munday defines as 'a type of forensic analysis' (2007, p.197) in order to uncover which instances of the source text have been altered, and thus, to what extent the source text has been mediated by the translator. Both linguistic and cultural studies offer important contributions to the study of translation and neither of them should be ignored when working in the interdisciplinary field of translation studies.

As Munday states, 'The central intersection of translation studies and postcolonial theory is that of power relations' (2008, p.132). Literary translation in a postcolonial or colonial context is a discursive practice that informs us about the inequality and power differentials between language communities because of colonial ruling. This happens in both directions; on the one hand, it shows us how translation can be used by the empire as a way of colonial dominance and, on the other hand, how it can be used, and has been used, to resist colonial power. Accordingly, the interaction between two languages in the process of translation allows to have a conflicting situation where a translator constantly stays in

dialogic conversation with the author to take control of the text to fulfill the needs of colonized culture. This power struggle is quite vivid in the translations done in Urdu language during the colonial period.

It is clear from the discussion that recent approaches in translation studies recognize the role of the translator as an 'intervenient being' (Maier, 1990) who plays an essential role in making translation serve a specific purpose or agenda. The way in which the translator should intervene has also been the subject of scholarly research, mainly by the North American theorist Lawrence Venuti, who deals with the topic of the 'translator's invisibility' in Anglo-American culture (Venuti 1995, 1998). He discusses two types of translation strategy that he names domestication and foreignization. The former, which is the mode of translation that is judged acceptable in the Anglo-American culture, consists of producing a translation that is fluent, transparent, that does not seem to be a translation but an original written in the TL. It aims to 'bring back the cultural other as the same, the recognizable' (Venuti, 1995, p.19) and, according to the scholar, not only does it make the work of the translator invisible, but it is also an imperialistic and ethnocentric type of translation that contributes to the hegemony of the Anglo-American culture in the world. Consequently, he advocates foreignizing translation, which consists of disrupting the cultural codes that prevail in the target language, providing an alien reading experience (p.20) by highlighting the foreign identity of the text. It is a type of translation whereby the target text deviates from the norms and values of the target culture. Venuti argues that foreignizing translation limits the ethnocentric violence of translation and recognizes the linguistic and cultural difference of the foreign text. He sees this type of translation as a way of resistance against ethnocentrism, racism, cultural narcissism and imperialism. That is why he also calls this strategy 'resistance' (Venuti, 1995), because it avoids an imperialistic domestication of a cultural other. Venuti's dichotomy is based on that proposed by the German romantic, Schleiermacher, who, as far back as 1813, stated that there are only two possibilities of translating 'Either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him.' (Schleiermacher, 2004/1813). Schleiermacher, like Venuti, advocated the first method, an alienating way of translating.

Tymozcko sees foreignization as a way of translation that can be used as a resistant strategy in dominant cultures such the US, but she highlights its lack of suitability to subaltern cultures that are already invaded by 'linguistic impositions and that are trying to establish or shore up their own discourses and cultural forms.' (2010, p.10). The same idea is shared by Hatim and Mason (1997) who consider that a domesticating strategy when translating from a dominant source language to a minority target language may, in fact, have the opposite effect. They highlight that it is not that particular strategies are 'culturally imperialistic' but it is the effect of a given strategy used in a particular socio-cultural situation what is likely to bear ideological implications. Indeed, the polarity advocated by Venuti merely brings back old demons of the past when translation theory was based on the sterile debate about literal vs. free translation. This polarity offers a simplistic view of the complex act of translating and, as Tymoczko (2010) argues, there is no single polarity that can describe the orientation of a translation because translators' choices are complex and not necessarily always consistent. Nevertheless, Venuti's polarity between foreignizing and domesticating is used by Asghar (2014) to study the V.G. Kiernan's translation of Iqbal's poetry where he has also highlighted language appropriation of Iqbal's poetry. Keeping the same structures in the view, the researcher is studying appropriation of Oscar Wilde's plays in Urdu translation, but in a minor culture which has the implications in the form of resistance. Such resistance takes its power by undermining the original text and message by making it invisible and often by keeping the text fluent for the target text readers.

2.7 Different Models of Translation

Correspondence, in the process of translation, cannot be understood until different types of translation are not recognized (Phillips, 1959). Traditional types which are recognized are free/paraphrastic translation and close/literal translation. But these cannot be the final types of translation. There are other grades of translation e.g. ultra-literal translations as interlinear, or translations having relationship of concordance, as in, same SL word is always translated by only one TL language word. Many translations focus more on formal and semantic correspondence, and often provided with commentaries and notes. Many others aim to convey the mood and intent of the original and least bothered about

providing information to the readers. These differences in translation come due to three basic factors in translation: nature of original message, purpose of original author and purpose of translator, and types of readers. The researcher intends to explain each model briefly.

2.7.1   Eugene Nida's 'The Science of Translating'

One of the models is presented by Nida (1964). He gives value to the functional definition of meaning in which meaning of words are dependent upon the context and in different cultures words produce different responses. There are different meanings that can help a translator to determine the exact meaning of different linguistic items. Linguistic meanings include referential meaning (denotative) and emotive meaning (connotative). These meanings help in analyzing the structure of similar words of one lexical field. The difference lies in hierarchical structuring and componential analysis. Componential analysis draws a difference and comparison between specific features of related words. Semantic structure analysis studies meaning in nuance keeping in view the context of to realize the sense of word. Connotative meaning of words and phrases are dealt by pragmatics in which context is important especially dealing with metaphorical meaning and cultural idioms. Techniques of semantic structure analysis allows to clarify ambiguities, explain obscure passages, and identify cultural and language differences.

Nida (1964) incorporates Chomsky's generative-transformational model to study the structure of a sentence that helps a translator to decode the source text and further encode in TT. This helps to understand the process of translation. Surface structure of the source text is analysed into deep structure of SL which is further transferred in translation process into deep structure of TL and then restructured into surface structure of the TT. These stages help in understanding the process of translation semantically and to explain the structural changes between the source text and TT. It also helps to understand whether at the level of kernel message is transferred into receptor language or not by incorporating three stages of transfer (literal, minimal, literary).

Nida's model also explains that literary transfer can be stylistically and syntactically different in the source text and target text because of dynamic, formal and equivalence effect. Which are explained as follows; Formal equivalence: Nida (1964)

argues that It allows to focus on the message of SL in form and content. The message transferred in receptor language should match to the original. It determines the correctness and accuracy which is also called gloss translation focusing more on the source text structure to have access to language and custom of source culture. Dynamic equivalence: In this type of equivalence the message should substantially match the original message and the message in TL. According to linguistic needs and cultural expectations of receptor language the message is tailored, but target text should have naturalness of expression equal to SL message (Nida, 1964). This approach allows to understand the adaptation of grammar, of lexicon and cultural references. It further helps to understand the minimization of foreignness of ST.

2.7.2 Two Basic Orientations in Translating

One of the concepts is quite vivid from Belloc's (1931) statement that there is no such thing as 'identical equivalents', therefore, a translator must try to find for the closest possible equivalent. Two different types of equivalence have been discussed: namely, formal and dynamic equivalence. Formal focus its attention on the message in terms of form and content. E.g., translation from poetry to poetry, sentence to sentence, and idea to ideawhereas formal concerns with the message in target language should be close to that of source language. In other words, both the languages and cultures are constantly compared for accuracy and correctness. A translation having structural equivalence might be called as gloss translation where a translator reproduces literal and meaningful form and content of source text. The translator tries close approximation to the structure of original not requiring knowledge from the source language. Foot notes are used in such translation for better understanding. In *New Testament*, such translation is common supplemented with footnotes for better comprehension.

Contrary to that, a translation based upon 'the principle of equivalent effect' (Phillips, 1953) is called formal or dynamic equivalence. In other words, the message of receptor language should be same as that of source language. The focus of dynamic equivalence is to maintain the naturalness of original expression and the modes of cultural behavior may be same within target context to that of source cultural pattern and source language context to comprehend the intent and message of original. However, during last

half century, there is more emphasis on dynamic equivalence. Most of the literary artist, writers, translators, educators, and publishers indicate that the direction is towards dynamic dimension of translation (Jung, 2001).

2.7.3 Vinay and Darbelnet's Model

Another model is presented by Vinay and Darbelnet (1995). They discuss direct translation and oblique translation which include seven strategies in which three are included in direct translation while other four come under oblique translation which work on the level of lexicon, syntactic structure, and message.

1. Borrowing: The words of SL in the source text are transferred directly in TL.
2. Calque: It is considered as special type of borrowing in which the expression or structure of SL is transferred in TL. Calques and borrowing when are fully integrated with some semantic changes can turn into false friends.
3. Literal translation: It is also known as word-for-word translation which is less common between languages of different families and culture for the reason it can give different or no meaning in TT, often impossible for structural reasons, does not have corresponding expression in TL. It often corresponds to something different at a different level of language. It includes four procedures:
4. Transposition: In this procedure, one part of speech is changed for another without changing the sense from the source text to TT.
5. Modulation: Semantic along with point of view of SL is changed which at times can be obligatory and often optional. At times modulation results in unsuitable, unidiomatic or awkward in TL (2004). Modulation is also used at the level of message involving different categories in which one works for another e.g. abstract for concrete, part for whole, negation of opposite, active to passive or passive to active, space for time etc.
6. Equivalence: In this procedure different stylistic and structural means are used to describe same situation of SL in TL.
7. Adaptation: Cultural references of source culture are changed which are not present in target culture. The refusal of adaptation in target text can be traced and noticed when it is not fluent and gives an inaccurate tone.

2.7.4 Catford and Translation Shifts

To understand the process of translation, Catford (1965) follows Firthian and Hallidayan linguistic model describes two kinds of shifts.

Shift of level: In this shift, the expression of something in one language by grammar is expressed in lexis in another language.

Shift of category: This is divided into four kinds.

Structural shift: This involves the shift in grammatical structure. SL having a different order of structure totally changes in TL when both have different language family.

Class shift: The shift from one part of speech in the source text to another in target text comes this kind.

Unit or rank shift: This type studies shift of translation equivalent in TL and SL when both have different ranks. Ranks include sentence, clause, group, word and morpheme.

Intra-system shifts: When TL and SL have corresponding system, but translation involves selection of non-corresponding term in TL system then this shift takes place.

2.7.5 Skopos Theory

Another model which is different from other models is presented by Vermeer and Reiss (1984/2015). They introduced translation theory based on purpose of translation. This theory focuses on the purpose of translation which determines strategies and methods to produce required translation. He calls this required text or target text as translatum which serves a function. Basic rules of this theory are as follows:

1) Purpose/skopos determines the required translatum

2) TT offers information in target culture and in response TL also offers information in source culture and SL. This rule is important as both the source text and target text have a function in their linguistic and cultural context.

3) TT does not offer information in a reversible way. In other words, the function of target text in target culture may not be same as the source text in source culture.

4)   TT must be organized in such a way that it is internally coherent

5)   TT must also be coherent with the ST. Intertextual coherence is linked with fidelity rule.

6)   All the rules are in hierarchical order where the purpose/skopos rule must be followed before following others.

Reiss and Vermeer (1984) explains coherence rule that target text must be interpretable for target text consumer's situation according to their circumstances and knowledge. They also explain fidelity rule that information received from ST, interpretation of that information and further encoding into target text must be coherent to ST. The theory illustrates that intertextual coherence is of less importance that intratextual coherence, but intratextual coherence is subordinate to the skopos of translation. In other words, the status of the source text is minimized in this theory as it provides multiple options for a translator to take liberty following the purpose according to the need. The theory focuses more on purpose and does not provide any principle. Vermeer (1989/2004) suggests that principle in each case must be decided separately. They further lay stress on the adequacy of translation which can override equivalence.

2.7.6   Toury's Descriptive Translation Studies

One important model is Toury's methodology (DTS) which paves the way for descriptive work. Gentzler (1993) outlines four aspects of Toury's work, that are:

•   neglecting one-to-one concept of correspondence and literary/linguistic equivalence,

•   TT keeps existing tendencies of target cultural system in the process of translation, the

•   original message and intent of the source text gets destabilized in the process of translation,

•   and the translator tries to integrate both the source text and target text keeping in view both cultural system which often intersect each other in the process of translation.

Concepts outlined in this theory overlooks complex ideological and political factors and the place of the source text in source culture. A translator offers a system to introduce these factors in target culture that often promotes source culture and keeps an influence on target text readers. This process leads the source text-oriented translation, while the law of growing standardization gives the direction for target text-oriented translation. Munday (2008) suggests modifying the law of interference by reducing the control of linguistic realization in translation process in which there should be a place for the source text patterning and some preferences for clarity and avoid ambiguity to maximize the thought process of translation. Toury (2004) suggests that assumed universals of translation e.g. explication, equivalence etc. cannot cover every act of translation, therefore, require a general concept that can be modified and used according to situation. To explain the idea, he discusses the idea of law of interference.

2.7.6.1 Law of Interference

Law of Interference refers to lexical or syntactical features of the source text that are copied in TT. The features copied in target text create non-patterns. These non-normal patterns can be either positive or negative. Toury (1995) argues that the translator uses these patterns and create a tolerance for interference. This tolerance depends upon sociocultural factors and prestige of different literary systems. The tolerance become more evident when the process of translation is from prestigious language/culture to minor language/culture.

2.8 Linguistic and Cultural Distance

In the light of all the discussions, the dominant considerations of content and form define the message. Form obviously is not separate from the content; therefore, the content of the message cannot be in abstracted from the form. To clarify this, it can be stated that in some messages the primary consideration is of the content, but in some others, form is taken as of high value. E.g. The message in the *Sermon of Mount* is considered more important than the form though it has some stylistic qualities, but on the other hands, poems from Old Testament have fixed formal content. Still, content and message can differ when it comes to its applicability to TL audience. E.g. English-speaking audience may feel

interesting in reading or listening to the folk tale of Baure Indians of Bolivia which is about a giant who led animals in a symbolic dance but would not have the similar relevance as to the Sermon on the Mount. And there is more possibility that Baure Indians recognize the Sermon on Mount more significant than the story of giant. (Phillips, 1959)

In poetry, the attention on the formal elements is obviously more than the prose work. Content may not be sacrificed in translating the poems, but there is a possibility that content is compressed in specific formal molds. This becomes a rare chance when a translator reproduces content and form of the original at the same time. Hence, one is usually sacrificed for the sake of other. A lyrical poem rendered as prose may reproduce the conceptual content, but it may not be a proper equivalent of original except in few cases where cultural considerations dictate the type of translation. E.g. The translation of Homer's epic poem in English poetic form may seem unique and queer, but it has no spontaneity and liveliness of his style. The reason may be that the audience is not accustomed to read the stories in poetic form. As in Western culture epic stories are related in prose form. E.g. Rieu (1954) chooses prose to render The Iliad and The Odyssey rather than poetry. This tells the purpose of the translator which often does not stand compatible with that of original author. E.g. On one hand, a San Blas storyteller may be more interested in amusing the audience, but on the other hand an ethnographer may be more interested in giving an insight about the personality of San Blas. So, the purpose of the translator becomes primary in rendering a text one way or the other way. The purpose of a translator is not limited to information. By means of a translation, he/she may want to suggest a typical behavior to the audience. In doing this, he/ she try certain adjustments and give details to make its message understandable for the readers according to their circumstances. In doing this, translator does not present the target text as intelligible rather more meaningful for the audience.

In translating Bible, the understanding of a phrase 'to change someone's mind about sin' will be more in meaning it as 'repentance'. But repentance may be talked differently in different cultures. E.g. Shilluk talks about it as 'spit on the ground in front of'. In such a scenario, a translator may try to be more meaningful. Similarly, 'white as snow' may be translated as 'white as egret feathers' if the target audience has no familiarity with snow.

It is not necessary that a translator may translate it to make more understandable for the audience, rather it must be as clear as water to avoid misunderstanding in the text.

Apart from diverse messages and multiple purpose of translators, audience also has a variety when it comes to ability of decoding a text and its interest in doing so. In a language, decoding ability varies from a child to a specialist and from a new literate to average adult literate. A child may have limited language and cultural experience to decode a text. A new literate can decode oral message easily than written messagewhereas average literate adult can decode both written and oral message easily. Last but not the least, a specialist in his field may have high capacity and ability level to decode both written and oral messages. In other words, a translation also varies from audience to audience. A translation for children cannot be same as a translation for a literate adult, or a specialist. Audiences can also differ according to their interests. E.g. a translation for pleasure reading may be different from a translation designed for a student to learn the assembly of a complicated machine. Further, a piece of translation on some myths rendered for the audience who have curiosity for strange lands and people may be different than a translation on same myths for linguists who are interested in language structure rather than cultural novelty.

In the discussion of equivalence, three different relatedness are of major concern determined by linguistic and cultural distance. E.g. a translation may have close related language and culture of source text e.g. from Persian to Urdu. On the other hand, cultures may be related and closely, but language may not be related e.g. in translation of German into Hungarian. Further, there may be chances when both culture and languages are highly diverse and different from each other e.g., English into Urdu. When the distance between source and target language and culture is less, there may be less serious problems in the process of translation, but too much related languages can also deceive by superficial similarities resulting in poor translation. One of the concerning issues in such cases is called 'false friends', though borrowed but can phonetic similarities of a word can deceive a translator and a reader. These ideas explain that appropriation has been discussed widely considering different levels. The researcher further intends to discuss appropriation specifically related to the process of translation in the previous research.

2.9 Previous Research with Reference to Appropriation

In the process of translation, appropriation deals with a mechanism that includes assimilation and incorporation. MacKenzie (1995) discusses incorporation and assimilation of foreign imported features in eighteenth century Western traditions and literary genres such as oriental tales and foreign products and objects. One best example of cultural assimilation is the use of tea in everyday life which was considered a luxury product. This corresponds to domestication of cultural otherness. In the present study, the researcher tends to focus on the aspects of foreignization in the process translation which are incorporated and assimilated in the target text at linguistic and cultural level.

Greenblatt (1988) also discusses assimilation with reference to English Renaissance writings and defines appropriation as a cultural mechanism that paves the way to take over lower cultural fragment with the help of literary representation. Literature adopts unmarked/unclaimed cultural capital and transform it into textual material. He takes appropriation as cultural mechanism that assisted British Renaissance to recover the marginalized cultural elements and help them operate in within prestigious culture. Though his definition of appropriation is limited to a specific period that provides an instrument for incorporating popular oral culture into Renaissance textuality but can be used to understand assimilation and incorporation of foreign culture/text and transfer into target culture/text. In the present study, the researcher tends to analyze those cultural and linguistic elements within the source text which are dislocated in the process of translation.

On the other hand, Chartier (1988) reconfigures the notion of appropriation that explains the inclusion of foreign culture's material into target culture and further re-processing and re-production of that material by using various practices. He argues that notion of appropriation stays at the centre of cultural historical approach highlighting the diverse uses which are not implied in the text. He also stands against Michel Foucault's idea of appropriation which offers the concept of 'discourses are objects of appropriation' (Faucault, 1977), and mainly focuses on the control of knowledge. Chartier (1988) offers a new perspective of appropriation as a social history of various interpretations which change the social, cultural and institutional practices and production. The researcher aims

to highlight such consumption and reproduction of the source text in the process of translation to explain the invisibility and appropriation in the present study.

Contrary to Chartier, Quinto (2016) using the postcolonial theories on appropriation and abrogation analyzed the work of Manuel Arguilla. His study highlights that writer used different textual strategies of language appropriation, i.e. untranslated words and glossing to express native sentiments in his short stories in postcolonial context by adapting the language of the colonizer. In other words, Manuel Arguilla appropriated and abrogated the language of the colonizer to give a sense of himself being at authentic place in expressing the forms of subversion and Filipino ideologies and identities. The valorization of English by Manuel Arguilla also shows Foreignization of text. Moreover, the introduction of more alien words in target context is to express power of colonizer's language. The researcher tends to focus on those aspects which resulted in the foreignization of the text to highlight the possible invisibility at word and sentential level.

Appropriation is not limited to one concept or idea. In this context, Certeau (1984) holds a different point of view. He offers the concept of consumption as an act of new production. It is not a passive social process of assimilation of foreign text for consumption rather an active process of producing social and cultural meanings. In other words, it offers a system of including foreign material into target system. It is the assumption and assimilation of naturalized diverse material but keeping its otherness intact. In the light of this view, the researcher also tends to analyze the social and cultural meanings produced the process of translation.

Furthermore, Saglia (2000) draws the attention of readers towards the concept of appropriation with historical perspective. He quotes Venuti in describing that critical perspective of cultural phenomena of appropriation can be traced in Romantic period. British culture and language were appropriated by the writers and translators of colonies during and after that period. Critics have pointed out that later possessions were considered as an ornament to show the greatness and power state working under an ideology. Leask (1993) depicts the picture of that and later period in British colonies. He concludes that studying orientalist literature became a sign of pride and distinction for colonizers. These

views also help the researcher to understand the possible the phenomenon of power differentials between the author and the translators at micro and macro level.

2.10   Conclusion

Translation from English into Urdu language is not a new phenomenon. It started after Hindustan was colonized by Britishers. But, for twentieth century, it was at its peak. Translators rendered English and French text which helped Urdu prose writers to write unsentimental narratives. In present era, the need of translation is still valid. Asghar (2017) discusses the need of translation in general and especially the translation of Urdu literature into English language. In any case, the cultural representation stands primary. Early translations in Urdu language were meant to let the readers get an idea of plot and story of the original work. Only few translations could cause the creative motion in readers which encouraged them to write (Askari, 2004). He offers translators a dimension on which they can work to improve translation. The analysis of existing translated work provides translators a new problem on which they can work to improve existing principles that further help in translation process.

In the light of above considerations, it can be said that translators often face many problems in rendering the text from one language to another. One of the problems identified by Asghar (2015) is power politics of translation. In inter-lingual translation, to show supremacy and dominance of target language and culture, a translator adds or skews some ideas from the original text which deforms original and offers a selective rendering (Asghar, 2015). However, deformation at linguistic level leads to appropriation which nullifies the value and intent of original work. Furthermore, Asghar (2014) explains that the strategy of foreignization can resist the ideological dominance of target text. The strategy helps to avoid imbalance and is not to over-familiarize readers to source text (Asghar, 2014). The translators use this strategy often to stay at a safe position and avoid criticism. The analysis requires this strategy to study the possible resistance allowed by translators to the source text.

To sum it up, the definition of appropriation offers multiple dimensions. The term allows working in various disciplines. In the field of translation studies, this is rather a new

angle to study the translated work and analyze English-Urdu texts by applying a tailored framework. Tailored framework allows the researcher to analyze source text and target texts from multiple facades and corroborate to come up with a logical conclusion.

CHAPTER 3

METHODOLOGY

3.1 Introduction

Translation Studies is an interdisciplinary subject which assists the researcher to study the process of translation both at micro and macro level. At micro level, the researcher has focused on the textual analysis of source and target text to study the linguistic aspects at word and sentence level. To understand meanings at macro level, the researcher has aimed to explain and describe socio-cultural aspects of both source and target language meta-textually. The researcher has opted for a tailored framework to study the texts at micro and macro level.

3.2 Theoretical Framework

To study appropriation in classical Urdu translation of the selected Oscar Wilde's plays, there is a need of a tailored theoretical framework that may support the analysis both at micro and macro levels. This framework will work on both horizontal and vertical scales considering linguistic and cultural aspects respectively in the process of translation. The researcher intends to highlight the practice of translation having the linguistic and cultural engagements that are required in theoretical conceptualization along with a viable research methodology. The researcher intends to highlight how the use of translation techniques and following specific tendencies constitute instances that valorize the invisibility in the process of translation and further leads to appropriation of the text having its roots in domestication by using the tailored theoretical framework.

One component of domestication and appropriation is Venuti's notion of invisibility which remains one of the important angles of the present study and provides space for appropriation. He describes the activity of contemporary Anglo-American culture to observe artificial invisibility produced in the process of translation. Venuti (1995) explains this notion in the following words:

1. In the process of translation, a translator focuses to create fluent, idiomatic and readable target text. This allows him/her to create an illusion of transparency which works

as a smoke screen, in which he/she remains invisible in the text. The researcher has analyzed each excerpt keeping in view this aspect in the process of translation which is considerably in the form of either omissions, adjustments, additions, and subtractions or correspondence: dynamic and literal equivalents.

2.   Any target text (poetry, prose, fiction or non-fiction) in the target culture is judged, based on acceptability and fluency. A translator tries to produce fluent target text, without having apparent linguistic and stylistic abnormalities for target readers, publishers and reviewers to give an appearance that original author's personality or essential meaning and intention is being reflected in the textwhereas this artificial reflection is created to make target text acceptable as an original work. These aspects are prevalent in the translation, and the researcher has highlighted them in analyzing the process of translation. In the present study, this part connects invisibility with the deforming tendencies described by Antoine Berman discussed in research design.

Venuti (1995) considers that translated text is not the original one rather is of secondary quality. He argues that English practice of translation has been to conceal the actual act of translation. For this reason, it has not been considered as literary achievement. He considers that invisibility incorporates two types of strategies: domestication and foreignization, depending upon the choice of text to translate and the translation method.

Closely linked with the idea of invisibility is the notion of domestication which according to Venuti (1995) is an 'ethnocentric reduction of the foreign text into target-language cultural values. His ethnocentric reduction hints that the translating in fluent, invisible and transparent style to minimize the foreignness of the target text'. To describe domestication, he values Schleiermacher's view of 'moving original author towards the target culture keeping reader at ease'. Domestication also helps translator to carefully select such text for translation in which the attachment with domestic literary canons could be concealed. For that the text is rendered by keeping the target language and culture as the guiding tools. This shows that the working of domestication dislocates the linguistic and cultural aspects of the source text. This aspect of the concept helps to critically evaluate the process of translation in the present study.

Foreignization, on the other hand, is a different concept in comparison with domestication. It offers to choose such a text for translation which could make a place in target text and penetrate target culture. Schleiermacher (1813/2004) describes it as a strategy which keeps original author at ease and moves reader towards original writer. Venuti (1995) considers it as ethno-deviant aspect that pressurizes TL culture by registering linguistic and cultural differences of SL culture. He also describes that foreignization helps to resist violent domestication of English-language world in translation. The resistance results in non-fluent production of target text which highlights and protects the cultural values of SL. The translator has observed this aspect in the analysis and highlighted the possible resistance offered by the translators in the process of the translation.

Further, Venuti (1998) insists that foreignization or minoritizing (translation of minor language and culture) translation process helps to produce heterogenous discourse. In both, foreign elements are included to make translator visible and reader of target text realizes that he/she is reading translation from foreign culture. Venuti (1995) considers that interpretation of the source text often draws the line to use a method to either foreignize or domesticate the original text. In other words, he suggests promoting thinking and research rather than following the concept of binary opposites. This provides a platform to understand specific cultural situation and the way translation affects it. Both the terms deal with the question of assimilation of foreign language and culture and the differences SL and TL have which are relevant to the present study in terms of their dislocation in the process of translation.

While discussing Venuti's consideration of interpretation of source text and methods used for foreignization and domestication, one of the important discussions is the representation of the source language in the form of words and symbols and their corresponding equivalents in the target language. To explain the idea, Nida (1964) describes that two languages represent two different set of systems of symbols, phrases, sentences and meaning assigned to them. Hence, it can be assumed that there cannot be an absolute correspondence between any two languages. In other words, it can also be said that impact of translation can be nearer to the original, but there is no exact translation of

original. In this context, he identifies two basic orientations of equivalence in translation: formal equivalence and dynamic equivalence. On the one hand, formal equivalence focuses more on the original message in terms of form and content. On the other hand, dynamic equivalence focuses more on response to preserve the naturalness of expression than form. The researcher has analyzed the text meticulously to highlight the way translators have used dynamic and literal equivalents. He quotes West (1932) to explain the idea of correspondence in clear words that a translator contracts a debt; to pay back the debt, he/she does not pay the same money, but he/she pays the same sum. An important point in the process of translation is that a translator cannot avoid certain degree of interpretation. He also quotes Rossetti (1874) that translation is a kind of direct commentary on the source text.

The commentary and interpretation on the source text go through some trails and challenges. To explain them, Venuti (2004) translated Antoine Berman's article entitled 'Translation and the Trials of Foreign' in English which deals with challenges and trials that translation offers to the source text. He describes these trials and challenges in two senses:

1. The translated work offers a trial to target culture in the form of strangeness of foreign text and words.

2. The translated work also puts foreign text under a trial as it is uprooted from its foreign language context.

These trials and challenges work under the concepts of foreignization and domestication. Venuti renders the identified deforming tendencies, explained by Antoine Berman, which help to understand domestication and foreignization in the process of translation. As appropriation has its roots in domestication, these tendencies also help in understanding invisibility which leads to appropriation. In other words, these tendencies allow the researcher to study the selected plays and their translation to highlight the changes made by the translators in the process of translation. One other aspect of the tailored theoretical framework is related to the initial and final pages of the source and target texts that provides an understanding about the process of domestication and appropriation. To study the pages, the researcher tends to follow the concept of 'paratext'

(Genette, 1997). In view of the discussion above, the theoretical framework of the present study follows a system of web that corroborates from the four models and the notions of domestication and foreignization for viable answers of the questions raised at the onset of the study.

One of the areas where the interaction between translation and culture (including ideology of resistance) has been particularly fruitful comes from the interweaving between translation and postcolonialism which relate the act of translating to political processes such as domination, submission, assimilation and resistance (Tymoczko, 2010). This considers the existence of inequalities between language communities and they challenge the idea of fidelity to the source text. From this point of view, translation is not seen as a mimetic activity aiming at the reproduction of the original text, but as an ideological instrument which can become a process of appropriation, or even manipulation by making the text or the author invisible in the process.

To make the process of translation invisible, translators use deforming tendencies of clarification, rationalization, expansion, ennoblement, quantitative impoverishment, deformation in rhythm, linguistic patterns, idioms, proverbs and expressions which in turn correspond to foreignization and domestication and allows a space for appropriation. Berman(1985) has discussed these tendencies to highlight possible deformations in translation at macro level, but these deformations has a network of linguistic transformations that start at classificational level in the guise of equivalents: dynamic and literal equivalents which are used in the process of translation. Nida (1964) has discussed them to highlight the way translator and the author remain in a see-saw game, each trying to keep the tilt towards himself/herself. In other words, the process of translation goes under conflict and struggle between the source and target language and culture. This struggle brings two possible states: the tilt towards the author valorizes the source language/culture and the inclination towards the translator shows the preference for target language/ culture. To keep the dominance towards the circle of target language and culture, often, the translators apply such strategies of translation: omissions, adjustments, readjustments, clarifications etc. that work as the instrument of resistance and appropriation in minority culture where the translated text can be transformed into symbolic

representation of its culture and/ or national self-affirmation and its struggle for cultural and/or political differentiation. For this reason, the tailored framework, to greater extent, is necessary to lay the foundation for the practical analysis that the researcher will perform in the upcoming chapters.

3.3   Research Methodology and Its Rationale

As regards the methodology, the researcher has relied upon the meta-textual analysis that is primarily situated in the domain of qualitative research. The researcher has critically interpreted and analyzed it keeping in view the tailored framework. As the fundamental constituent of the translation is text (written or spoken) and to answer the questions raised in the present study, meta-textual analysis remains the focal point. Along with that, the analysis at the micro level paves the way for the macro level. In other words, critical and analytical groundings of the present study open the way for linked ideas which start at the word and sentential levels resulting into invisibility and further leading to appropriation. Therefore, the present analysis works as a web controlled by the tailored theoretical framework which helps to draw and correlate the conclusion with textual evidence from the classical Urdu translation of Oscar Wilde's selected plays. This also helps to ensure that epistemological assumptions in the present study that leads to logical conclusions.

One of the important aspects of the present study is that the nature of collected data and meta-textual analysis work under the umbrella of qualitative approach and has less space for quantitative approach. Apart from that, the researcher has tried to employ the methodology to avoid biases, weak analyses, irrelevancies and disorganizations. For this purpose, the researcher has opted for Antoine Berman's deforming tendencies of translation and Gerard Genette's concept of 'paratext' as research design which provides a structure for the application of the framework. In addition, the study has also introduced its epistemological assumptions where it was sensed that the tailored framework was inadequate to interpret the findings at hand.

3.4   Research Design

To discuss the changes made by the translators and to highlight the concepts of invisibility and appropriation at macro level, the present study operates under the model of *deforming tendencies* identified by Berman (1985/2004). Venuti (2004) who translated the work of Antoine Berman argues that the process of translation working either under the idea of domestication or foreignization goes under a system of textual deformation. He explains these twelve deforming tendencies as:

1.   Rationalization: It is the transformation of syntactic structure to allow target text readers at ease. It also involves modification at class level which allows translator to use his free will in using those syntactic structures which are not present in target language corresponding to source language.

2.   Clarification: The concepts and ideas which are implicit in the source text are often clarified and paraphrased in the process of translation to make them explicit for the target readers.

3.   Expansion: It involves over-translation which results in longer passages in TT. This tendency kills the voice of original and serves as a reduction in clarity of ST.

4.   Ennoblement: Many translators try to improve the original text under the influence of style and elegance of target language by considering source language inferior. This tendency destructs the ideas and style of the original.

5.   Qualitative Impoverishment: This tendency involves the substitution of those words and expressions in the process of translation which have less sonorous and less iconic feature. These words are replaced by using equivalents of target language.

6.   Quantitative impoverishment: Many translators neglect the lexical variation of SL (words, expression, figurative language) without considering the meaning in nuance and using a single word in target text for different synonyms of a word of source language.

7.   The destruction of rhythms: The musical flow is often neglected which allows target text readers to enjoy pun and irony present in the original text.

8.   The destruction of underlying networks of signification: The uniformity and sense of the text work under the network of words connecting it. Once this network is neglected it destructs the uniformity of source text.

9.   The destruction of linguistic patterning: This refers to the destruction of systematic patterning of sentences in the source text. In this, linguistic coherence of the source text is neglected to make target text homogenous to the source text but leads to asystematic patterning in TT.

10.   The destruction of vernacular network or their exoticization: It refers to the destruction of local or cultural terms of source language which are important in setting of source text. In other words, exoticization kills the cultural value of source language by using cultural patterns of target language.

11.   The destruction of expression and idioms: The replacement of idioms, expression, phrases, proverbs of source text by its equivalent in target language offers ethnocentrism. Berman suggests that the target text applying this tendency would refer to target culture neglecting the source culture.

12.   The effacement of the superimposition of languages: Different forms of language often co-exist in source text. Many translators often tend to replace all the forms of language in source text with target language equivalent which conceals the presence of different forms of language. Berman suggests this proliferation in the source text should be depicted in the target text.

The researcher has analyzed the texts with reference to these deforming tendencies and except *the effacement of superimposition of languages*, it has been highlighted that the classical Urdu translation of selected plays has all the other deforming tendencies. Further to explain, Antoine Berman studied the linguistic deformation of earlier writing on literary translation and draws above mentioned translation tendencies. These tendencies help to understand the process of translation and to observe the invisibility leading to appropriation of the source text in translation. The places where a translator refers to the original often follows the universal tendencies of translation e.g. formal equivalence, but tendencies such

as adjustment, omission and compensation, dynamic equivalence, and domestication provides space for appropriation of the source text (Asghar, 2014).

Furthermore, to study the initial and the final pages of the source and the target texts and draw a comparison, the researcher has applied Gerard Genette's concept of paratext. Maier (1990) studies the diminishing of source language and culture in the review of translated work. She observes that translation reviewing is underdeveloped which requires a system of translation theory and translation criticism. In other words, there is no set model for the analysis of reviews in translation. Genette (1997) presented the idea of paratext divided into two kinds of paratextual elements: peritext and epitext. Peritext includes titles, subtitles, preudonyms, forewords, dedications, preface, epilogues, and framing elements consisting of cover and blurb. They are placed in the same location suggested by author and publisher. On the other hand, epitext is any paratextual element which does not have a fixed position such as promotional material and marketing. Paratext is subordinate to text but helps and guides reader to understand the text. The original work often contains both kinds of paratextual elements. In the process of translation either they are diminished, or new version is created related to translated work. This type of omission or substitution offers appropriation of the original concepts and ideas of source culture and language replacing with new ideas and concept of target culture and language.

3.5 Data Collection

Out of the available texts, the researcher has analyzed Oscar Wilde's two plays: *The Importance of Being Earnest*, published in 1895 and *Salome*, published in 1894 and their classical Urdu translations by Molvi Syed Tamkeen Kazmi and Molvi Muhammad Abdul Munim Saeedi (Munim, 1928), and Ansar Nasir Dehlvi (Dehlvi, 1931) respectively. The researcher has selected one hundred and sixty-one excerpts from the play *The Importance of Being Earnest* and their translation and forty-seven excerpts from the play *Salome* and their translation as *sample* for analysis. For the selection of excerpts, the researcher has read each line of the source and target texts and tried to understand each word and sentence in terms of invisibility which lead to appropriation. Furthermore, the researcher decoded the texts meta-textually to study the process of translation under the Antione Berman's deforming tendencies. Furthermore, the researcher has applied the

models presented in the tailored framework to analyze the text from micro to macro level. To collect the data, the researcher looked for it both online and in libraries. The translation of each play is available online and is in public domain. Moreover, the researcher has collected the target texts and the source texts from online sources: https://www.rekhta.org/ and https://www.bl.uk/ repectively for analysis.

3.6 Analysis of Data

The selected data has been analyzed both at micro and macro level following the methodology mentioned above. The analysis is restricted to the tailored theoretical framework of the present study. For linguistic analysis, the researcher has studied source and target texts at equivalent level by understanding the presence of correspondence and non-correspondence in lexis, syntax, idioms of the selected excerpts in the process of translation. At macro level, the researcher has studied cohesion and coherence of text, text structure, intertextuality, cultural dislocation, and invisibility etc. by using the model of Berman to come up with answers for the questions raised in this research and draw a conclusion based on analysis. For that, the researcher has followed the research design to analyze each line and bring out the tendencies, the translators have used in the process of translation.

After highlighting the alterations at micro and macro levels, the researcher has tried to establish that tendencies and strategies used by the translators has considerable invisibility which leads to appropriation of the original text and message. The changes at micro level answer to the first question of the research. Further, to answer my second question which deals at macro level, the researcher has discussed that appropriation derived from the tendencies also involves invisibility of the translators, original text, the author, sentences, words and the intent of the author and dependent on the changes of micro level. In the analysis, another important aspect is to study the dynamic and literal equivalents used by the translators. The researcher has also analyzed each word and their corresponding equivalents to settle their value in the process of translation and the way these equivalents help the translators to follow the tendencies in alteration of the original texts at micro level. For equivalents, the researcher has used Urdu language dictionary *Feroz-ul-Lughat*

(Ferozuddin, 2010), and English language dictionary *Oxford Dictionary of English* (Stevenson, 2010).

CHAPTER 4

DATA ANALYSIS

4.1 Introduction

In this chapter, the researcher aims to focus on the analysis of Oscar Wilde's selected plays and their classical Urdu language translation. The researcher tends to analyze the source texts and the target texts according to the tendencies mentioned in the research design. The extracts from the texts are to be studied and placed under the corresponding headings. Further, it is aimed to study each extract following the method of meta-textual analysis and correlate with the mentioned tendency. After focusing on tendencies in connection with words, phrases and sentences leading to invisibility, the researcher establishes a link between the highlighted tendencies and the type of invisibility which result into appropriation and provide a space for domestication in the form of language and cultural dislocation.

4.2 Rationalization

1) **Jack: Well, you have been eating them all the time.** (Wilde, 1895,p. 5)

<div dir="rtl">

جیک : یہ تو اچھی بات ہے تم خود تو جب سے کھا رہے ہو؟

</div>

(Munim, 1928, p. 8)

Comment: In the process of translation, the phrase '*all the time*' is rendered as 'جب

سے' as a formal equivalent. Jack is making an assertion in the source text whereas the

translators prefer to use a question mark. Using the phrase 'خود تو' already conveys the

meaning and question mark is not needful to express the tone and expression in the text. It shows that the translators do not refer to the original in the process of translation. The change in the sentence indicates as if Jack is asking question which makes the original

message invisible in the translation. The invisibility of the original message indicates that the translators could not assimilate the original phrase and showed a resistance by converting a statement into a question which provides a space for appropriation.

2) **Algernon: It isn't. It is a great truth. It accounts for the extraordinary number of bachelors that sees all over the place. In the second place, I don't give my consent.** (Wilde, 1895, p. 5)

<div dir="rtl">

الگی: یہ ایک بہت سچی بات ہے ۔ جسکی وجہ سے مجرد لوگوں کی غیر معمولی تعداد نظر آرہی ہے، اور وجہ یہ کہ میں اسے منظور نہیں کرتا۔

</div>

(Munim, 1928, p. 8)

Comment: In the process of translation, the translators omit the clause '*it isn't* 'in the start of the Algernon's speech. Jack considers Algernon's idea as a nonsense. The omission somehow clips the response of Algernon. In the same speech, the sentence, '*it accounts for the extraordinary number of bachelors that's easy all over the place* ', shows the use of present simple tense which is again ignored. Instead, the translator uses present progressive tense. This kind of rationalization does not correspond to the source text. The translators, in the process of translation, neglect the linguistic pattern of the source text, in fact resist to it, which indicates that they are not referring to original text. Hence, making it invisible for the target readers.

3) **Algernon: The number of women in London who flirt with their own husbands is perfectly scandalous. It looks so bad It looks so bad. it is simply washing one's clean linen in public. Besides, now that I know you to be a confirmed Buburyist. I naturally want to talk to you about Bunburying. I want to tell you the rules.** (Wilde, 1895, pp. 8-9)

<div dir="rtl">

الگرنان: لندن میں عورتیں اپنے شوہروں کیساتھ عشوہ و انداز کرتی ہیں ، یہ باعث ذلت ہے میں تم کو "بن بیرنگ " کے قواعد سے واقف کرانا چاہتا ہوں

</div>

(Munim, 1928, p. 15)

Comment: In the source text while Algernon is explaining that women who begin to flirt with their husbands in London is really shocking and looks bad, he gives a clever twist to the idiom '*to wash one's dirty linen in public*' as '*washing one's clean linen in public* 'to explain the situation that for a woman to flirt with her husband is not immoral behavior but legitimate. Hence, it is a clean conduct; but flirting with husband in presence of others is like watching her clean linen (legitimate act) in public which does not need to be washed. The translators do not incorporate this whole part and prefer to omit this witty paradoxical statement which is the beauty of the source text and source language. Here, the author is kept behind the curtains for target readers. Hence, they try to portray that the target text is not missing anything. Even the next sentence is omitted where Algernon responds that Jack is Bunburyist, so he wants to talk about Bunburying. The syntactical changes are an act of making the target text fluent and to avoid any broken sentence in the translation which shows that translators do it on purpose and shows a resistance to transport the pun which is a linguistic element of the source culture and to remain invisible in the text which leads to appropriation of the original.

4) **Cecily: No, dear Miss Prism, I know that, but I felt instinctively that you had a headache. Indeed, I was thinking about that and not about my German lesson, when the Rector came in.** (Wilde, 1895, p. 22)

<div dir="rtl">

سلی : نہیں پیاری مس پریزم ! میں صورت دیکھ کر سمجھ گی کی تمہیں درد سر ہے جب ڈاکٹر چاسبل آرہے میں اسی پر غور کر رہی تھی نہ کہ جرمن سبق کے بارے میں ۔

</div>

(Munim, 1928, p. 44)

Comment: In the process of translation, the translators change the tense as 'آرہے

میں' in the target text whereas it is in past tense having the verb 'came' in the source text.

Further, instead of rendering the name of position '*Rector*' which is a position in Christian church, they render it as the name of an incumbent in that position. The target text does not provide the evidence of any syntactical changes until the source text is read side by side. This syntactical resistance is quit vivid in the process which shows that the translators are

less neutral in the process of translation and do not mediate as they to. In such a case, the readers may not get the information about the position which becomes invisible from target readers in the target text.

5) **Chasuble: I hope, Cecily, you are not inattentive.** (Wilde, 1895, p. 22)

چاسبل : میں سمجھتا ہوں تم بے توجہی سے کام لے رہی ہو۔

(Munim, 1928, p. 44)

Comment: The source text explains that Chasuble is hoping that Cecily is attentive enough to Miss Prism whereas the translators inverted the meaning by not assimilating the exact message and use the word 'بے توجہی'. The translators also subtracted the word *'hope'*.

In the source text, the author used *'not'* before *'inattentive'* whereas the translators missed the word *'not'* and they only render *'inattentive'* as 'بے توجہی'. Again, the syntactical resistance shows that the translators are inclined towards the target circle of the process. made on the part of the translators keeps the original message invisible from the target readers.

6) **First soldier: No, no. He is holy man. He is very gentle, too. Every day when i give him to eat he thanks me.** (Wilde, 1894, p. 4)

پہلا سپاہی: نہیں نہیں وہ ایک زاہد پاک باز ہے، روزانہ جب میں اسکو کھانا دینے جاتا ہوں تو میرا شکریہ ادا کرتا ہے۔

(Dehlvi, 1931, p. 11)

Comment: The translator omits the sentence *'He is very gentle'* in the process. The grammatical structure of the source text *'Every day when I give him to eat'* is transformed as 'روزانہ جب میں اسکو کھانا دینے جاتا ہوں' in the target text. That is an implicit information that he goes to give him to eat, but that changes the semantic value of the source text. As a result, the original structure remains invisible in the process. The omission at syntactical level shows the tilt of the translator towards the target circle leaving the space for appropriation and domestication.

7) **First Soldier: We can never tell. Sometimes he says things that affright one, but it is impossible to understand what he says.** (Wilde, 1894, p. 4)

پہلا سپاہی: یہ ہم لوگ نہیں سمجھتے، بعض اوقات وہ بہت ہیبت ناک طریقہ پر چیختا ہے، لیکن اس کی باتیں کوئی نہیں سمجھ سکتا۔

(Dehlvi, 1931, p. 18)

Comment: The author uses modal verb to express the possibility. Translator render it by using tense 'فعل حال مطلق' which is a grammatical compensation. The independent clause in the source text '*but it is impossible to understand what he says'* is again rendered by adjusting the syntactical structure and by omitting the lexical item *impossible* in the source text and by merging it in 'نہیں سمجھ سکتا'. This results into invisibility of original structure and the readers may not get what the original has to say. The resistance and structural level indicates that the translator is showing faithfulness towards the target circle leaving the source circle at a passive level which is a clear example of domestication.

8) **The Voice of Iokanaan: In that day the sun shall become black like slackloth of hair, and the moon shall become like blood, and the stars of heaven shall fall upon the earth like unripe figs that fall from fig tree, and the kings of the earth shall be afraid.** (Wilde, 1894, p. 20)

یوقنان کی آواز: اس دن سورج زلف سیاہ کی مانند کالا ہو جائیگا، اور چاند خون کبوتر کی طرح سرخ ہو جائیگا، اور ستارے پختہ انجیروں کی طرح آسمان سے ٹوٹ ٹوٹ کر گرنے لگیں گے، اور دنیا پر حکومت کرنے والے پناہ مانگیں گے۔

(Dehlvi, 1931, p. 46)

Comment: In the source text, the simile in the source text has the vehicle *blood* to explain the color of moon on the day predicted by Iokanaan whereas in the target text, the translator makes an addition of the word 'کبوتر' which is not mentioned in the source text. Consequently, the intent of the author is undermined, and the original message remains invisible. The invisibility of the original message highlights that the translators either could

not assimilate the word or they did it on purpose to avoid any broken phrase. Such an act on the part of translators shows possible domestication in the process of translation where the translator is preferring the target circle. In other words, the target language and target culture.

4.3 Clarification

1) **Algernon: That is quite a different matter. She is my aunt (Takes plate from below.) Have some bread and butter. The bread and butter are for Gwendolen. Gwendolen is devoted to bread and butter.** (Wilde, 1895, p. 5)

الگرنان : یہ تو ایک دوسری بات ہے وہ میری خالہ کے ہیں (رکابی میز سے اٹھا لیتا ہے) آپ کچھ روٹی اور مکھن نوش

فرمائیے اور یہ روٹی غوینڈولن کے لیے ہے کیونکہ وہ اسکو بہت پسند کرتی ہے ۔

(Munim, 1928, p. 8)

Comment: In the source text, the author has just conveyed the message that she is Algernon's aunt, so he can eat as many as sandwiches whereas in the target text, the translators explained the explicit information with the use of word 'کے' to show the possession of the aunt which clearly is not mentioned in the source text. The clarification made in the target text does not convey the same message as of the source text. Consequently, the invisibility of the original message is quite evident which is establishing that the translators have made the changes without referring to the original. Non-referral shows that the voice of the original is kept silent in the process of translation and a resistance has been shown by the translators giving privilege to the target circle.

2) **Algernon: You have invented a very useful younger brother called Ernest, in order that you may be able to come up to town as often as you like. I have invented an invaluable permanent invalid called Bunbury, in order that I may be able to go down into the country whenever I choose. Bunbury is perfectly invaluable. If it wasn't for Bunbury's extraordinary bad health, for instance, I wouldn't be able to dine with you at Willis's to-night, for I have been really engaged to Aunt Augustus for more than a week.** (Wilde, 1895, p. 8)

الگی: تم نے ایک بہت کارآمد چھوٹا بھائی ایجاد کیا ہے، تاکہ جب چاہو آسانی سے شہر آسکو، اور میں نے ایک دائم المرض بن بیری ایجاد کیا ہے۔ تاکہ میں جب چاہوں گاوں سفر کر سکوں اگر میں بن بیری کی غیر معمولی نازک حالت کا بہانہ نہ کروں تو آج رات تمہارے ساتھ ولس پر کھانا نہیں کھا سکتا۔ اس لیے ایک ہفتہ سے زیادہ ہوا کہ خالہ اگسٹا کے ساتھ میں نے کھانا نہیں کھایا۔

(Munim, 1928, pp. 14-15)

Comment: In the source text, after talking about the usefulness of invented names, Algernon coveys the message by using the verb *engaged* that he has promised Aunt Augustus to dine with her that night which obviously he does not want to. The translators clarify the statement in the translation by making compensation of ‚کھانا نہیں کھایا'. However, the clarification does not take account of the paradoxical verb '*engaged'* used in the source text. In other words, this change of the text hints dissimulation on the part of the translators making the original statement invisible and a resistance at syntactical level having a vivid preference of the target language rules.

3) **Cecily: it is rather Quixotic of you۔ But I think you should try.** (Wilde, 1895, p. 24)

سلی: یہ ایک خیالی بات ہے۔ لیکن میں چاہتی ہوں کہ تم کوشش کرو۔

(Munim, 1928, p. 49)

Comment: In the source text, the word *'Quixotic'* refers to Don Quixote, the knight in the great romance written by Cervantes. Don Quixote was an extravagantly romantic person who aimed at impossible ideals and did absurd things. The translators instead of giving the name as mentioned in the source text or providing any details only render the traits of the character. The clarification made may not provide the reference mentioned in the source text. Therefore, the reference remains invisible in the target text. The invisibility

of the word hints that the translators have resisted the term and preferred the circle of target culture and language that provides a space for domestication and appropriation.

4) **Cecily: (sweetly). sugar?** (Wilde, 1895, p. 36)

<div dir="rtl">

سلی : (ملامت کے ساتھ) شکریہ ؟

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(Munim, 1928, p. 74)

Comment: The competition between the girls is quite evident in their tones and expressions in later part of the play. Cecily tries to be sweet with Gwendolen in her tone while she asked for the sugar, but deep inside her heart she does not like Gwendolen. The tone is rendered as 'ملامت کے ساتھ' which is not a corresponding equivalent to the source word *sweetly*. 'ملامت' highlights the meaning of something a person regrets about whereas *sweetly* shows that she is trying to be nice outside. The translators tried to compensate the expression with noncorresponding clarification, and it does not have the same effect as of the original which shows the preference of circle of target language. The preference is a clear example of resistance which is in the form of invisibility of a phrase.

5) **Algernon: Banbury? Oh, he was quite exploded.** (Wilde, 1895, p. 43)

Lady Bracknell: Exploded! was he the victim of a revolutionary outrage? (Wilde, 1895, p. 43)

<div dir="rtl">

الگرنان : بن بیری ؟ دفعتاً! اس کی حقیقت منکشف نہیں ہوئی ۔

لیڈی : راز ظاہر ہو گیا کیا وہ کسی انقلابی جماعت کے غصہ کا شکار ہوا،

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(Munim, 1928, p. 90)

Comment: The word *exploded* in the source text is used as a kind of explosion or attack by Lady Bracknell. Algernon says that Bunbury perished in a kind of explosion.

Later, in the speech, he explains that his truth is revealed as he died of illness. But the translators clarified it at this point of reference which does not match to the surprise and perception Lady Bracknell gets. Here, the speech of Lady becomes humorous for the audiences as they know the fact. But the translators interpret and render it as 'منکشف'

without referring to the humor of the source text which makes the target text static and eluded from any humor. The resistance to the humorous text shows that the translators have preferred the target language circle in the process of translation. Consequently, readers remain unaware of the original message.

6) **Second Soldier: I cannot tell. They are always closing it. The Pharisees, for instance, say that their angels, and the Sadducees declare that angels do not exist.**
(Wilde, 1894, p. 3)

دوسرا سپاہی: میں نہیں کہہ سکتا ان لوگوں کا کام ہی یہ ہے، یہ لوگ ہمیشہ اسی طرح جھگڑا کرتے ہیں۔ مثلا فریسی کہتے ہیں کہ فرشتوں کا وجود ہے اور صدوقی کہتے ہیں نہیں ہے۔

(Dehlvi, 1931, p. 7)

Comment: In the process of translation, adjustment is made by adding the sentence 'یہ لوگ ہمیشہ اسی طرح جھگڑا کرتے ہیں' which is not explicit in the source text. Religious words have been transferred from the source culture to target culture by borrowing the words. But the clarification which is not mentioned in the source text is added that results into invisibility of the original text. The resistance to the exact sentence shows that the translator is preferring the target language and its pattern rather than the original as if he does this, it can result into the broken sentence structure or the sentence may not give the meaning which the translator wants to convey. This preference to the target language circle provides a space for domestication.

7) **First Soldier: Herodias has filled the cup of Tetrarch.** (Wilde, 1894, p. 3)

پہلا سپاہی: دیکھو ملکہ نے بادشاہ کو ایک جام پیش کیا۔

(Dehlvi, 1931, p. 9)

Comment: In the process of translations the translator restructures the sentence. Firstly, by using 'ملکہ' for proper noun *Herodias*. Secondly, they transformed the verb phrase '*filled the cup*' and rendered as 'جام پیش کیا' whereas the source text does not explicitly express that the cup has liquor (جام) which results in clarification of the message in translation. Consequently, the original words are undermined in the process and the original remains invisible. The preference indicates that the target linguistic pattern does not provide the same effect of the word 'cup' as the word جام does so. The preference for the target circle indicates the act of appropriation.

8) **The Cappa: An old cistern! That must be a poisonous place in which to dwell!**
(Wilde, 1894, p. 5)

قبادوسی: قعرِ تاریک! یہ تو صحت کے لئے بہت مضر ہوگا۔

(Dehlvi, 1931, p. 12)

Comment: While describing the cistern, Cappa tells soldiers that it must be a poisonous place to live. The word 'poisonous' is used as an adjective in the text describing the condition of the place. The word *'dwell'* is used to refers to the living condition of the place. The translator renders these words with 'صحت کے لئے مضر'. The original text does not have the information of health explicitly, but the translator incorporates the implicit information in the target text and omits the word 'dwell' and compensated it with the word 'صحت'. Further, the word '*poisonous*' is used as an adjective, but in the process the translator

renders it as a noun. The omission and compensation within the text makes the target text fluent for the target readers. Consequently, it brings changes in the translation which lead to the invisibility of the translators. This also shows that the translator is trying to resist the source circle and prefers the target circle in the process of translation at word level.

9) Herod: Salome, daughter of Herodias, dance for me. (Wilde, 1894, p. 21)

<div dir="rtl">

ہرودیہ : سلمی ، دخترِ ہرودیس اناچ سے میرا دل بہلا۔

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(Dehlvi, 1931, p. 48)

Comment: In the source text, Herod asks Salome to dance for him whereas the translator makes addition of the phrase 'دل بہلا' which is implicit in the source text that Salome shall amuse him with her dance. The addition makes the translator invisible in the process of translation as he tries to make the target text fluent. The fluency of the target text can only be achieved by making the parts of source text invisible and preferring the linguistic patterns of target circle in the process of translation. Such a resistance provides a space for appropriation in the process,

10) Herod: (Rising) Ah! there speaks my brother's wife! Come! I will not stay in this place. (Wilde, 1894, p. 31)

<div dir="rtl">

ہرودیہ : (اٹھتے ہوئے) آہ! دیکھو میری بدکار بیوی بول رہی ہے ۔ میں یہاں نہیں ٹھہرنے کا۔

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(Dehlvi, 1931, p. 70)

Comment: Herodias was wife of Herod's brother before they married each other. Herodias marriage with Herod was not considered as a good omen by Iokanaan, but Herod never paid attention to this. After the conflict between them on the issue of Salome making Herod kill Iokanaan, Herod calls Salome monstrous, but Herodias defends her act. In response to that Herod calls her the wife of his brother implicitly revealing her bad character. The translator clarifies the implicit details but does not render the explicit detail that she was Herod's wife earlier. Consequently, the original text remains invisible in the process. In this case, the implicit information shows that the writing style of the author and

linguistic trends allow him to use pithy sentences having more information whereas the target circle is missing such short sentences to provide more information. As a result, the translator has to follow the target language style to provide the complete information of the text. Such preference of target circle paves way for appropriation and domestication.

4.4 Expansion

1) **Algernon: Yes, but that does not account for the fact that your small Aunt Cecily, who lives at Tunbridge Wells, calls you her dear uncle. Come on, old boy you had much better have the thing out at once.** (Wilde, 1895, p. 7)

الگی : مگر اس سے یہ بات صاف نہ ہوئی کہ تمہاری چھوٹی غالہ سیلی جو ٹن برج ویلس میں رہتے ہیں کیوں تمہیں اپنا بچا پکارتی

ہے،اب بچنا محال ہے فوراً حقیقت ظاہر کر دو۔

(Munim, 1928, p. 12)

Comment: The last sentence in the source text simply conveys the message that it would be much better for you to reveal the fact without any further delays. The translators prefer to render it with an addition of the sentence 'اب بچنا محال ہے' which is an act of expansion to explain the situation. But the translators do not bother to render the phrase *old boy* in the process. Old boy in the source culture refers to a former male student of an Institute (alumnus). The omission gives a hint of flipping the cultural value of the term old boy. This also explains that possibly in the target culture there is no need of introducing this term, but the localization shows the preference of the target circle where the translators are trying to resist the pithy sentence of the source text which allows to make the original sentence invisible and offers a place for appropriation.

2) **Jack: My dear Algy, I don't know whether you will be able to understand my real motives. You are hardly serious enough. When one is placed in the position of guardian, one has to adopt a very high moral tone on all subjects. It's one's duty to do so. And as a high moral tone can hardly be said to conduce very much to either one's health or one's happiness, in order to get up to town I have always pretended to have a younger brother of the name of Ernest, who lives in the Albany, and gets into the most dreadful scrapes. That, my dear Algy, is the whole truth pure and simple.** (Wilde, 1895, p. 8)

جیک : پیارے الگی ! میں نہیں سمجھتا کہ تم میرا مطلب کو سمجھ سکو گے، تم اسے مذاق سمجھ رہے ہو، تم سنجیدہ نہیں ہو، جب کوئی

ولی مقرر کیا جاتا ہے تو اسے چھوٹے چھوٹے معاملات میں بھی اعلیٰ خیالی سے کام لینا پڑتا ہے،۔۔۔ اور یہ اسکا فرض ہے اس

قسم کے عمدہ انخاق شاید ہی اس شخص کی تندرستی اور مسرت کا ساتھ مناسبت رکھتے ہوں ۔ شہر کو جانے کیلئے میں نے یہ بہانہ

تراشا ہے ۔ اور ہمیشہ میں یہ ظاہر کرتا ہوں کہ میرا چھوٹا بھائی ارنسٹ جو 'الوسنی' میں رہتا ہے ہمیشہ خوفناک مصائب میں مبتلا ہو

جاتا ہے ۔ میرے پیارے الگی یہی واقعات کی اصلیت ہے،

(Munim, 1928, p. 13)

Comment: In the source text, there is one sentence to describe the seriousness of Algernon whereas the translators use an extra sentence__ تم اسے مذاق سمجھ رہے ہو for it.

Furthermore, they also omit adverb *hardly*. The expansion could have been restricted if the adverb hardly has been rendered in the target text. The addition is made to explain the point which seems useless when there is an adverb to explain the point. This hints the invisibility of the original text. The invisibility indicates that the translators tried to resist the source language circle and preferred the target language circle which dislocates the linguistic value of the sentence in the process of translation.

3) **Lady Bracknell: I would strongly advise you, Mr. Worthing, to try and acquire some relations and as soon as possible, and to make a definite effort to produce at any rate one parent, of either sex before the season is quite over.** (Wilde, 1895, p. 16)

لیڈی : مسٹر وردنگ میری بہترین نصیحت یہی ہے کہ تم کوشش کرکے رشتہ داروں کو پیدا کرو اور اختتام موسم تک کسی نہ کسی

صورت سے کوئی رشتہ دار پیدا کر لو ۔ خواہ وہ جنس ذکور سے ہو یا اناث ہے،

(Munim, 1928, p. 30)

Comment: In the source text, Lady Bracknell advises Jack to acquire some relatives as soon as possible and to make clear effort to find somebody a man or woman whom you can mention as your father or mother. The translators used an equivalent جنس for the word sex and expanded it with an addition of the clause 'ذکورسے ہویااناث ہے'. The explicit details are made clear for the audience. However, they use an equivalent of the word 'رشتہ دار' for *parents*. The equivalent is used for both *relatives* and *parents*. Lady Bracknell refers toward the adoptive mother or father which the translators dynamically render as 'رشتہ دار', but the equivalent does not clarify the message of source text to the target readers. The role of parents in the text has been minimized by making it invisible. The addition makes the value of single word neglected and also the change of equivalent also has the indication of resistance on the part of translators which shows the preference of target language circle resulting in dislocation of linguistic and cultural value of each word in the text.

4) **Algernon: well, Cecily is a darling.** (Wilde, 1895, p. 29)

   Jack: You are not to talk of Miss Cardew like that. I don't like it. (Wilde, 1895, p. 29)

الگرنان: آہا سلی اس قدر حسین اور دلکش لڑکی ۔ ۔ ۔ ۔

جیک: (بات کاٹ کر) تم کو مس کارڈیو کے متعلق اس قسم کی گفتگو نہیں کرنی چاہیے، یہ بات بالکل ناشائستہ ہے،

(Munim, 1928, p. 60)

Comment: In source language, the word *darling* is used for someone who is adorable or lovable. It is used to address a person with affection. The translators, in the target text, expanded with additional traits by adding the phrase 'اس قدر حسین' and used

ellipses as if there are more traits related to her, but source text only has one trait *darling*. The expansion does not give the exact account of Algernon expression which results in invisibility of original message. The invisibility shows that the translators have used the target language expression which shows translators' preferences towards the circle of target language.

Further, Jack views that Algernon should not talk in this matter about Cecily. In other words, he does not like Algernon to take such liberties when talking about her. The translators render *I do not like it* as 'ناشائستہ'. It gives the meaning of *bad manners* which does not correspond to each other. Though the translators provide the reason of not liking but does not have the same effect as of the original. The translators try to improve the original text by expanding the text, improvement makes the source text invisible and brings forth the thought process of the translators. The thought process of the translators depicts their preference of target language and culture and makes changes in the original value of the text.

5) **Lady Bracknell: To speak frankly, I am not in favor of long engagements. They give people the opportunity of finding out each other's character before marriage, which I think is never advisable. which I think is not advisable.** (Wilde, 1895, p. 45)

لیڈی: صاف گوئی کے ساتھ کہتے ہوئے میری یہ رائے ہے کہ شادی کے معاملوں کو زیادہ التوا میں نہ ڈالنا چاہیے اس سے لوگوں کو شادی سے پہلے ایک دوسرے کے اخلاق میں براءیاں نکالنے کا موع ملتا ہے، میری رائے میں یہ بالکل نا مناسب ہے۔ کیوں مستر ورد نگ؟

(Munim, 1928, pp. 94-95)

Comment: In the source text, Lady Bracknell is of the view that it is not a good idea to discover each other's characters before marriage. Her character shows that she likes to impose things and her views rather than getting approval from anyone else. But the

translators add ‘؟کیوں مسٹر ورڈنگ’, as if she wants approval which is against her character. The

expansion in the target text extends the original text but does not fit to the situation. Consequently, the target readers could not get about the original character as it is portrayed in the source text. Such preference of making an authoritative character into a subordinate character highlights that the translators have not incorporated the real character of Lady Bracknell as it should. Such an act allows the dislocation of dominant character and its value in the process of translation.

6) **Salome: (Approaching the cistern and looking down into it.) How black it is, down there! It must be terrible to be in so black a hole.in so black hole! It is like a tomb… (to the soldiers.) Did you not hear me? Bring out the prophet. I would look on him.** (Wilde, 1894, p. 8)

سلمیٰ: (قعرِ تاریک کے قریب جاکر) اف! کتنا تاریک مقام ہے! ایسے تاریک مقام میں رہنا کتنا خوفناک ہے! قبر میں اور اس میں کیا فرق ہے؛ (سپاہیوں سے) کیا تم نے نہیں سنا، جاؤ، جاؤ اس پیغمبر کو اپنے ہمراہ لے آؤ میں اس سے گفتگو کرنا چاہتی ہوں۔

(Dehlvi, 1931, p. 18)

Comment: In the source text, the author compares the cistern to a crypt having graves with no light and air entering into it. The author uses the simile to express the comparison whereas the translator expands it with adding the phrase ‘اس میں کیا فرق’. The

message is conveyed, but the simile is converted into a question. Consequently, the expression of the original remains invisible. The invisibility of the expression shows that the translator is trying to resist the source language style and use of figurative language preferring the needs of the target text and to make fluent for the target readers. The linguistic dislocation is quite vivid in this excerpt that has the space for appropriation.

7) **Salome: Speak again Iokanaan. Thy voice is as music to mine ear.** (Wilde, 1894, p. 10)

سلمی: بول سے وقنان، ایک مرتبہ پھر بول تیری شیریں آواز میرے لیے شراب ناب ہے۔

(Dehlvi, 1931, p. 23)

Comment: In the source text, Salome asks Iokanaan to speak once again. She compares his voice to music. The comparison is simple and conveys the message of her joy in listening to his voice. The translator instead of keeping the simile simple, makes addition of adjective 'شیریں' to the voice and compares it to 'pure wine' which is not the vehicle of simile in the source text. The additions make the source text more interesting but makes the original message invisible. The addition is, in the process of translation, is to fulfill the needs of the target language circle and to make the text fluent for the monolingual readers. As a result, the original value of the phrase is undermined.

8) **Herod: You hear how she answers me, this daughter of yours?** (Wilde, 1894, p. 15)

ہرودیہ: دیکھو تمہاری لڑکی میری کس طرح عدول حکمی کرتی ہے؟

(Dehlvi, 1931, p. 35)

Comment: Salome has an arrogant nature which Herod does not like. He complains about this to her mother that see your daughter is not answering to my questions the way it should be done. The author uses the word 'answer' but does not specify any other word to explain her attitude whereas the translator expands the equivalent and makes a compensation of 'عدول حکمی'. The addition depicts that the translator went through the explanation which is implicit in the source text but looks quite natural in the target text. Consequently, the addition makes the author invisible in the process. The invisibility also shows that he being the messenger does not mediate properly between both the texts which shows his preference of the target language circle and dislocation of the linguistic value of the original.

9) **The Voice of Iokanaan: Behold the time is come. That which I foretold has come to pass. The day that I spake of is at hand.** (Wilde, 1894, p. 16)

یوقنان کی آواز: خبردار، کہ وہ ساعت آگی، خداوند فرماتا ہے میں نے جو پیشینگوئی کی تھی پوری ہوگئی، جس کی میں نے بشارت دی تھی وہ یوم سعید آگیا۔

(Dehlvi, 1931, p. 36)

Comment: While Herod, Salome and Herodias were in conversation, Iokanaan speaks from the dungeon to make them aware of the upcoming calamity that may befall upon them. He tells that the prediction he made is about to complete. The translator renders the speech word for word but makes an addition of the sentence خداوند فرماتا ہے which is not explicitly mentioned in the source text. The addition fits in the target text and makes it fluent but the original text is withered from the author's intent, that is, Iokanaan's ability to foresee the things. Addition depicts that it is written somewhere in the holy book. Consequently, the intent of the author remains invisible in the process. The explanation of the text shows that the translators is fulfilling the needs of the target language circle by undermining the source language circle which allows the space for appropriation.

10) صدوقی: غلط، محض جھوٹ ہے۔

(Dehlvi, 1931, p. 42)

Comment: In the process of translation, the translator tries to explain the argument made by a Sadooqi who is of the view that angels do not exist, and it is the talk of the town that Iokanaan has talked to angels. The author does not mention this speech in the source text, but the translator forcibly made this addition. The addition does not refer to the original and the translator, for the sake of fluency in the target text, adds it. Consequently, the created fluency in the target text makes the original invisible from the readers considering it as a part of the text with no changes. This shows that the translator has this habit of showing preference for target language circle and to dislocate the linguistic value of the source text.

4.5 Ennoblement

1) **Jack: Yes, charming old Lady she is too. Lives at Turnbridge Wells. Just give it back to me.** (Wilde, 1895, p. 6)

جیک : ہاں وہ ایک ہمدرد، شفیق، ضعیف عورت ہے ۔ جو ٹن برج ویلس رہتی ہے، الگی! مجھے کیں دے دو۔

(Munim, 1928, p. 10)

Comment: In the source text, the translators have used the adjective of *charming* and *old* for the Lady, but the translators have made the addition of 'ہمدرد' and 'شفیق' which obviously do not correspond with the word *charming*. The word ہمدرد corresponds to the word *sympathetic*, and 'شفیق' at this point of reference to the word *affectionate*. Both the words are not present in the source text; therefore, the translators make expansion in the target text by explaining the word *charming*. On the one hand, this shows ennoblement, and on the other hand, it also shows the invisibility on the part of the translators which occurs due to the preference they make to resist the linguistic and cultural value of each word by dislocating them in the process of translation.

2) **Gwendolen: I am always smart! Am I not, Mr. Worthing?** (Wilde, 1895, p. 10)

گوینڈولن : کیوں مسٹر ورد نگ ؟

(Munim, 1928, p. 18)

Comment: In response to Algernon's comment that *'you are smart!',* Gwendolen glorifies herself that she is always smart and tries to justify it by taking an assurance from Jack. The affirmation taken from Jack is to tickle him for he loves her. The translators omit her glorifying statement, *'I am always smart!'*, in the target text to improve and make the target text fluent which goes against her trait of glorifying herself. The translators do not make any compensation in the target text which disturbs the coherence of the text and

makes it invisible. The disturbance of coherence in the original text allows the translators to make the target text fluent for the readers. The preference for the target language circle has the implication of dislocation at linguistic and cultural level in the process where neither text nor cultural elements attached to a text reaches to the target text readers.

3) **Lane: No, sir. Not even for ready money.** (Wilde, 1895, p. 10)

<div dir="rtl">

لین؛ نہیں جناب!

</div>

(Munim, 1928, p. 19)

Comment: The phrase *'not even for ready money'* in the source text gives a hint of shortage of cucumbers in the market, a shortage to that extent that even if you want to buy them with ready cash one cannot get them. '*Ready cash'* describes that you just want to buy the product without bargain. It also gives a hint that Lane is a butler of a rich family. The translators completely omit the phrase from the speech of Lane which may not explain the economic situation of the context in which the original text was written. The message of the author that Lane has an aristocratic attitude like his master and likeness of Algernon for cucumber sandwiches is lost in the process. It also gives a clue of further conversation between Algernon and Lady Bracknell, as Algernon promised of cucumber sandwiches. In other words, it is an apology to Lady Bracknell without giving a hint that Algernon himself has eaten the available cucumber sandwiches. Lane, with such a comment, is providing an argument of face saving for Algernon in front of Lady Bracknell. For this, he himself explains the situation in same words later in the conversation, but the translators miss the whole point and prefer to improve the text by clipping the face-saving comment which makes the original text invisible to the target readers. The preference of the target language circle indicates considerable resistance of linguistic and cultural value of words of the source language.

4) **Algernon: I am greatly distressed, August, about there being no cucumber not even for ready money.** (Wilde, 1895, p. 10)

<div dir="rtl">

الگی؛ خالہ اگسٹا میں شرمندہ ہوں کہ سموے تیار نہ ہو سکے۔

</div>

Comment: In the process of translation, the omission of the phrase which is said by Lane and later reiterated by Algernon as a defense or an apology disturbs the original sentence. To accommodate this omission, the translators use an equivalent 'شرمندہ' for the word *'distressed'* whereas this just gives the meaning of sorrow and anxiety or which is to improve the original with a slight reference of the original. Assimilation and incorporation have been neglected in this speech which lead to invisibility of the original message. The resistance at the word level shows that the translators are preferring the target language circle which leaves less value of the original word in the text. The dislocation of the word within the given context may not reach to the readers and allows a space for appropriation.

5) **Gwendolen: My own Earnest!** (Wilde, 1895, p. 12)

گوینڈولن : میرے جان ودل کا مالک ارنسٹ !

Comment: The word *own,* in the source text, has origin in Old English (Proto Germanic) as *agen/ aganay,* used as an adjective giving the meaning of owned or possessed. The word is also used as verb but here it is used as possessive adjective. This is an expression of love for Jack from Gwendolen. The translators try to improve the source text with adding the expression of target language 'جان ودل کے مالک'. A single word may not possibly express the deep feelings of Gwendolen. Hence, an addition has been made for the target readers which is an attempt to improve the source text that makes the original text invisible in the process. This shows the trend on the part of the translators that they give more value to the target language and less to the structure of the source language.

6) **Jack: Gwendolen, I must get Christened at once. I mean we must get married at once. There is no time to be lost.** (Wilde, 1895, p. 13)

جیک : گوینڈولن مجھے بہت جلد کر سچین نام رکھنے کی رسم ادا کرنی چاہیے۔

Comment: in the process of translation, the translators render the first part of the speech but omit the later part. The purpose maybe to improve the text. However, the omission does not provide the viewpoint of Jack that getting Christened is not last resort. The purpose of getting Christened is ultimately to get married to Gwendolen. If he is not Christened, he will ultimately lose a chance to get married to her. Here, the translators do not refer to the original message. Therefore, the omission may cause a situation where not only the original text remains invisible, but also the translators themselves try to remain invisible within the target text. Consequently, the readers do not get a hint of what the author wants to convey. It is a clear indication of a situation where the translators have made a choice to prefer the structure of target language and undermine what the original has to say.

7) **Lady Bracknell: I am pleased to hear it. I do not approve of anything that tampers with natural ignorance. Ignorance is like a delicate exotic fruit; touch it and the bloom is gone. The whole theory of modern education is radically unsound. Fortunately, in England, at any rate, education produces no effect whatsoever. If it did, it would prove a serious danger to the upper class, and probably lead to acts of violence in Grosvenor Square, what is your income?** (Wilde, 1895, p. 14)

لیڈی بریکنل : مجھے یہ سن کر مسرت ہوئی جو چیز فطری لا علمی کے ساتھ موافقت نہیں کرتی ، اسے پسند نہیں کرتی لا علمی ایک نازک غیر ملکی درخت ہے ۔ جو نہی اسے چھوا اسکی تازگی زائل ہوگی، تعلیم جدید کا کل نظریہ بالکل غیر اصولی اور ناقص ہے ۔ خوشی کی بات ہے کہ کم سے کم انگلستان میں اس کا کچھ اثر نہیں ہوا ، اگر خدانخواستہ ایسا ہو تو اعلی طبقہ کے لوگوں کیلئے بہت خطرہ ہے ، اور ممکن ہے کہ 'گراس وینر اسکوائر' میں خوفناک واردات عمل میں آئے ، تمھاری آمدنی کیا ہے ۔

Comment: In the source text, the word '*tampers*' is used as a verb giving the meaning of *hindrance or diminishing*. Lady does not agree to or accept anything that in

any way hinders the natural ignorance whereas the translators use an equivalent 'موافقت'

and added the phrase 'نہیں کرتی' to give the meaning to the sentence. In Urdu language, the

word 'موافقت' gives the meaning of 'برابری اور اتفاق' and even the phrase 'نہیں کرتی' is used, but

it does not convey the message of the source text. In other words, the equivalent used in

the translation makes the original sentence and message invisible.

Further, she explains her incongruous view by saying that if education removes or

diminishes ignorance, it will prove to be a serious threat to the upper classes, and probably

lead to violent acts. The translators, firstly, render the clause '*if it did*' as 'اگر' ,'ایسا ہو' 'خدانخواستہ.

The addition of the word 'خدانخواستہ' hints that the translators use it without referring to the

original. The possible equivalent of 'خدانخواستہ' in the source language is *God forbid* which is

somehow not used in the source text. Secondly, the independent clause '*it would prove a*

serious danger to the upper class' is rendered as لوگوں کے طبقہ تواعلی' ,' ہے خطرہ بہت کیلئے. For Lady,

if education were to remove ignorance, it would incite the people of upper class and can be

a serious threat whereas the translators do not assimilate original message and convey the

message that it is not a big threat. Ultimately, the original message is not conveyed to the

readers. Consequently, the original text stands contrary to the source text. The preference

of the target language circle indicates that the translators have undermined the original and

dislocated its linguistic and cultural value in the process of translation. The resistance also

shows that the translators rendered the text according to the needs of the target culture and

to make the text more fluent to avoid any broken sentences that could possibly reveal to

the readers that the text is translated version and not the original in its new form.

8) **Lady Bracknell: (Shaking her head). The unfashionable side. I thought there was**
   something. However, that could easily be altered. (Wilde, 1895, p. 15)

لیڈی : (اپنا سر ہلاتے ہوئے) غیر فیشن ایبل قطعہ ہے۔ کاش اسمیں تغیر کیا جاتا۔

Comment: Firstly, In the source text, when Jack gives the address of his house in the countryside, Lady Bracknell considers that the house is situated in unfashionable part of the locality. For her, there is some flaw in it which could easily be changed. Initially, the translators try to make the target text fluent by borrowing the word *unfashionable* as 'غیر فیشن ایبل' with addition of prefix 'غیر' for 'un'. Here, the translators introduce the readers with source language which is also added to the vocabulary of target language. Secondly, Lady Bracknell considers that there is some thought that the house is situated in that locality which she thinks can be changed. Then, the translators limited the sentence with compensation of the word 'کاش'. Consequently, the original message does not reach to the target readers with improvements made by the translators. The improvements in the text seem an act of making the target text smooth and fluent which is a technique used by translators to remain invisible. Such an invisibility also shows the preference to dislocate the original by preferring the target language circle and allowing a space for appropriation.

9) **Lady Bracknell: Oh, they count as Tories. They dine with us. Or come in the evening at any rate. Now to minor matters. Are your parents living?** (Wilde, 1895, p. 15)

لیڈی : اوہ انکا شمار قدامت پرستوں میں کیا جاتا ہے، وہ اکثر ہمارے ساتھ شریک طعام ہوتے ہیں اور ملنے آیا کرتے ہیں۔ کیا

تمہارے والدین زندہ ہیں؟

Comment: Lady Bracknell continues her questions and asks about Jack's political inclination. Jack answers that he is Liberal Unionist. Lady considers that liberal unionists are regarded as section of the Tories (Conservative Party). The party members attend the dinner parties and they are on visiting terms with the family of Lady Bracknell. In the

process of translation, the translators use the equivalent 'شریکِ طعام' for *'dine'*, but the source text also has the word *evening* which indicates towards the evening parties. The source text also has the phrase *in any case*, but the translators do not assimilate the original message rather try to improve it either according to the need of the target context or due to lack of assimilation. Consequently, the original message is not transferred into the target text. The dislocation of the original phrases show that the translators are preferring for target language circle.

10) **Miss Prism: (drawing herself up). Your guardian enjoys the best of health, and his gravity of demeanour is especially to be commended in one so comparatively young as he is. I know no one who has a higher sense of duty and responsibility.** (Wilde, 1895, p. 21)

مس پریزم : تمہارے ولی کی تندرستی اور صحت اچھی ہے، اسکی سنجیدہ وضع کی تعریف کرنی چاہیئے ۔ اس واسطے کہ وہ نوجوان ہے

مگر اپنی متانت کی وجہ سے لوگوں کوگرفت کا موقع نہیں دیتا ۔ میں کسی ایسے شخص سے واقف نہیں ہوں، جسے اپنے فرائض اور

ذمہ داریوں کا اس قدر احساس ہو،

(Munim, 1928, p. 41)

Comment: In the source text, Miss Prism straightens herself before the start of speech. The action/narrative description mentioned in the source text gives a hint that she is going to talk something serious which makes the readers at ease in understanding the context of speech whereas the translators omit the action/narrative description and render only the following speech. In doing so, the action showed through narrative description remains invisible.

Further, she admires the serious behavior of Jack as a young man, and young men are generally non serious. The translators in rendering this part add an extra sentence 'مگر اپنی

متانت کی وجہ سے لوگوں کوگرفت کا موقع نہیں دیتا'. Miss Prism only admires, but the translators expand

the text to improve it. Somehow, this act on the part of translators is to improve the text for the readers, but it makes the original message invisible from the target readers. The invisibility of original message and the narrative description show that they undermine the original and fulfills the needs of the target language circle.

11) **Cecily: I keep a diary in order to enter the wonderful secrets of my life. If I did not write them down, I should probably forget all about them.** (Wilde, 1895, p. 22)

سلی: میرے پاس ڈائری اس لیے ہے کہ میں اپنی ڈائری کے اوراق میں اپنی زندگی کے اہم، تعجب خیز اور پوشیدہ واقعات

لکھوں، تاکہ وہ محفوظ رہیں ۔

(Munim, 1928, p. 42)

Comment: Cecily is of the view that she maintains a diary to record wonderful secrets of her life. If she did not record those secrets in the diary, she would probably forget them altogether. In the later sentence, the translators make changes. For that, instead of rendering the whole sentence they prefer to render the intent of the whole sentence that is to record the secrets as 'تاکہ وہ محفوظ رہیں'. The illocutionary force of the sentence is rendered

for the target readers which makes the target text fluent. As a result, this strategy helps the translators to improve the text according to the need of target context and remain invisible in the translation. Such a preference explains the resistance for the source language circle and an inclination towards the target language circle leaving a space for the appropriation.

12) **Miss Prism; Alas! no. The manuscript unfortunately was abandoned (Cecily starts) I use the word in the sense of lost or mislaid. To your work, child, these speculations are profitless.** (Wilde, 1895, p. 22)

پریزم : افسوس! نہیں! قلمی نسخہ بد قسمتی سے کھو گیا۔ ہاں اب تم اپنا کام کرو۔

(Munim, 1928, p. 43)

Comment: Miss Prism regrets that the novel was never published, and it was abandoned. Cecily startles at the word *abandoned* for which Miss Prism explains that it

was lost or misplaced whereas the translators tried to render in refined form and omit the expressions of Cecily for which Miss Prism answers in the following line. The translators instead of keeping the sequence of the dialogue preferred to use the word 'کھو گیا' for abandoned which came later in the source text as misplaced or lost. The translators try to improve the original sequence but make it invisible for the target readers. The resistance towards the sequence of the original text shows that the original word is undermined in the process of translation.

13) Algernon: In fact, you mention the subject, I have been bad in my own small way. (Wilde, 1895, p. 24)

الگرنان : جب تم نے اسکا تذکرہ بھی چھیڑ دیا تو مجھے بھی کہنا پڑا کہ میں نے اپنے نزدیک نہایت ہی بری زندگی بسر کی۔

(Munim, 1928, p. 47)

Comment: Algernon explains his character to Cecily that he has been very bad in his own limited way. The translators, in the process, try to improve the source text by making the additions of 'زندگی بسر کی' and 'تو مجھے بھی کہنا پڑا' which are not explicitly mentioned in the source text. The additions change the original text to some extent and make the target text fluent which serves the purpose of translators' invisibility. This also shows their preference for the target language circle where the source text is always neglect and undermined.

14) Algernon: I will. I feel better already. (Wilde, 1895, p. 24)

الگرنان : میں ابھی سے اپنے آپ میں تغیر پاتا ہوں۔

(Munim, 1928, p. 49)

Comment: The translators omit '*I will*' in the process and only render the later part by making the implicit message clear that Algernon already feels about himself a better man in terms of change in his character. The technique helps the translators to remain invisible from the target readers who may consider it as an original and not a text with any

changes in the process of translation. Two words sentence gives a complete message, but the subtraction of this sentence and the alteration according to the needs of target language and for making the target text fluent shows a resistance at sentential level which considerably allow a space for appropriation. The appropriation which is a result of invisibility of the sentence dislocates the original sentence and does not reach to the target text readers.

15) **Cecily: How thoughtless of me. I should have remembered that when one is going to lead an entirely new life one required regular and wholesome meals. Won't you come in?** (Wilde, 1895, p. 24)

سلی : یہ میری کم فہمی ہے مجھے یہ سمجھنا چاہیئے تھا کہ جب کئی شخص ایک بلکل نئی زندگی بسر کرنا چاہتا ہے تو اسے مرغن غذاؤں کی ضرورت پڑنی ہے' کیا تم اندر آؤ گے؟

(Munim, 1928, p. 49)

Comment: Cecily talks about a person who is going to live an entirely different kind of life requires a regular and nourishing meal. Wholesome meal gives the meaning of nourishing meal whereas the translators use 'مرغن غذاؤں', an equivalent which in target culture is medically not quite nourishing. Moreover, regular meals occur on daily basis and several times a day. The translators prefer to omit this word in the target text. Hence, the translators try to improve the text with inversion of the original message. Thus, this not only makes the original message invisible, but also the translators for the fluency created in the target text. Such a fluency can only be achieved when the translators show considerable resistance to the source text in the process of translation.

16) **Chasuble: In Paris! (Shakes his head.) I fear that hardly points to any very serious state of mind at the last. You would no doubt wish me to make some slight allusion to this tragic domestic affliction next Sunday. (Jack presses his hand convulsively) My sermon on the meaning of the manna in the wilderness can be adapted to**

almost any occasion, joyful, or, as in the present case, distressing. [All sigh.]. I have preached it at harvest celebrations, christenings, confirmations, on the day of humiliation and festal days. The last time I delivered it was in the Cathedral, as a charity sermon on behalf of the Society for the Prevention of Discontent among the Upper Orders. The Bishop, who was present, was much struck by some of apologies I drew. (Wilde, 1895, p. 26)

چیسبل: پارس میں (ہاتھ ملکر) مجھے ڈر ہے کہ وہ آخر وقت تک اپنے خوش و خواس میں نہ تھا۔ اور میں امید کرتا ہوں کہ تم مجھے آئندہ اتوار کو اس ناگہانی مصیبت کے متعلق کچھ کہنے کی اجازت دو گے، (جیک کا ہاتھ زور سے دباتا ہے) میرا وعظ جنگل میں 'من و سلویٰ' کے متعلق ہو گا خوشی اور غم ہر موقع پر وعظ کہا جا سکتا ہے (سب ٹھنڈی سانس بھرتے ہیں) میں نے فصل کے موسم پر عیسائی بنانے کے موقع پر اور عید بقر میں بھی یہی وعظ کیا ہے۔

(Munim, 1928, p. 53)

Comment: In the source text, Jack squeezes the hand of priest *convulsively* as if he felt greatly shaken by his grief and was touched by Dr. Chasuble's words of sympathy whereas the translators interpret as priest squeezes Jack's hand. Meanwhile, the adverb *convulsively* is omitted which shows Jack's condition at that point. The omission is to improve the text, but ignores the action, consequently, the original message remains invisible.

Further, Chasuble expresses that he has preached this didactic sermon at celebrations to mark reaping of harvest, at *Christening, confirmation* (a religious ceremony on which persons undergo mortification or penance for spiritual purification). These days are celebrated by Christians and a feast is held, and church holds a sermon on behalf of the society for the prevention of discontent among the upper class. He further elaborates that Bishop was greatly impressed by these sermons keeping in view the parallels and comparisons whereas the translators do not incorporate all the speech and only prefer to mention the phrases 'فصل کے موسم، 'عیسائی بنانے کے موقع پر، and 'عید بقر' use an equivalent for

confirmations which is a Muslim religious day and does not correspond to Christians confirmations. The translators try improving the text by localizing *confirmations* which provides a space for invisibility of the original word. Adding to this the translators omit the following speech of the source text in which the author has referred to other Christian religious days. The translators also miss humorous part, *sermon on behalf of society for prevention …. upper orders*. This shows that the translators do not incorporate the whole message in the target text. Consequently, the message and the author's intent remain invisible from the target readers. Further, the fluent target text brings in invisibility on part of the translators and, in the process, they seem not referring to what the original has to say. This preference of the target language circle domesticates the text and does not provide the original information to the target text readers.

17) **Miss Prism: It is, I regret to say, one of the Rector's most constant duties in this parish. I have often spoken to the poorer classes on the subject, but they don't seem to know what thrift is.** (Wilde, 1895, p. 26)

Chasuble: But is there any particular infant in whom you are interested, Mr. Worthing? Your brother was, I believe, unmarried, was he not? (Wilde, 1895, p. 26)

چیسبل: مجھے افسوس کے ساتھ یہ کہنا پڑتا ہے کہ یہ ایک پادری کا سب سے بڑا فرض ہے۔اور میں نے غرباء کے طبقوں میں اس کا تذکرہ کیا ہے لیکن اچھی طرح سے واقف نہیں ہوں، مگر مسٹر وردنگ، کیا کوئی ایسا لڑکا ہے جس سے تمہیں ہمدردی یا دلچسپی ہے میرے خیال میں تمہارے بھائی کی شادی نہیں ہوئی تھی۔

(Munim, 1928, p. 53)

Comment: In the source text, Miss Prism used the word *parish*, a word that gives the meaning of a district having its own church and a priest. The translators try to improve the text by omitting it and just render the sentence without this word. Further, in the source text, Miss Prism and Chasuble have their own dialogues with different ideas. Miss Prism is talking about the duties of a priest in the parish whereas Chasuble is inquiring about Mr. Worthing's brother and his interests of Christening. The translators merge both the speeches and make as one of Chasuble's in order to improving the text. Consequently, the

original text is deformed, and the readers would not get what Miss Prism has said, which leads to invisibility of the author and the original text. Once the author and the original text is undermined, it does not reach to the target text readers and the role of the translators can be questioned for their preference of the target language circle.

18) **Miss Prism: (bitterly). People who live entirely for pleasure usually unmarried.** (Wilde, 1895, p. 27)

<div dir="rtl">

پریزم : جو لوگ مسرت کی خاطر زندگی بسر کرتے ہیں وہ شادی نہیں کرتے ۔

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(Munim, 1928, p. 54)

Comment: In the source, adverb *'bitterly'* as narrative description is used to express the cold tone of Miss Prism. When an actor acts, she/he follows such narrative descriptions to convey the tone of speech to the audience. The bitter tone here is used to express her sarcastic remark which shows her moral indignation towards other characters. The translators try to improve the text without assimilating the tone and render it as a plain text with no narrative description. As a result, the tone here becomes invisible in the process and the target audiences do not get what is the original expression. The tone which works as a contextual clue for better understanding of the meaning of the text has no space in the target text which shows that the translators have domesticated it by omitting it in the process of translation

19) **Algernon: Of course, I admit that the faults were all on my side. But I must say that I think that Brother John's coldness to me is peculiarly painful. I expected a more enthusiastic welcome, especially considering it is the first time I have come here.** (Wilde, 1895, p. 28)

<div dir="rtl">

الگرنان : میں اقبال کرتا ہوں کہ اب تک سراسر میرا ہی قصور تھا، لیکن مجھے یہ بھی کہنا پڑتا ہے کہ بھائی جان کی سرد مہری

میرے لیئے روحانی تکلیف کا باعث تھی میں سمجھتا ہوں کہ میرا بہت پرجوش خیر مقدم کیا جائیگا۔ اس لیے کہ پہلی دفع یہاں آیا

ہوں،

</div>

Comment: Algernon talks about Jack's indifference words him which is particularly painful. The translators render '*peculiarly painful* 'as 'روحانی تکلیف'. *Peculiarly* refers to especially or usually or oddly, which obviously does not correspond to 'روحانی'.

The addition is to compensate '*peculiarly*. It shows that they are trying to improve the original text by elaborating the implicit idea, as *indifference* does not harm physically but spiritually. But, in the process, the addition makes original word invisible from the target readers. The translators have shown considerable amount of resistance that indicates their tilt towards the target language circle where the original words have been dislocated within the text.

20) **Cecily: I feel very happy. (they all go off except Jack and Algernon).** (Wilde, 1895, p. 29)

سلی؛ میں بے انتہا مسرور ہوں، (سب چلے جاتے ہیں)

Comment: In the source text, author gives a setting that everyone leaves except Jack and Algernon whereas in the target text, the translators render only *'they all go off* 'and omit the exception mentioned in the source text, which does not provide the exact setting for the target readers. The presence of the two characters give the idea that they would have their dialogue in the act ahead whereas the target text does not have what the source text intends for the readers. Consequently, the original setting becomes invisible for the readers. The setting of a dialogue gives a clue to the audience to understand the conversation. Change in the context according to the needs of the target language circle also indicates that the target culture has no or less tradition for dramatic text. Here, the tradition imported from the foreign culture is resisted to some extent which is a clear indication that they are undermining the source cultural value of dramatic setting. The dislocation of the textual setting also shows that the translators do not want to offer it to the target readers by neglecting it.

21) Merriman: I have put Mr. Ernest's things in the room next to yours, sir. I suppose that is all right? (Wilde, 1895, p. 29)

میری مین: ۔۔۔۔ جناب! میں نے آپ کے برابر والے کمرے میں مسٹر ارنسٹ کا سامان رکھ دیا ہے۔

(Munim, 1928, p. 59)

Comment: In the process of translation, the translators omit the question asked by Merriman whether he has done the right thing to put Mr. Ernest's luggage in the room next to Jack's room. The question gives a hint that Merriman is an obedient servant and infers that Jack may not like the neighborhood of Algernon. Jack also shows surprise on that in the following speech. The question gives coherence to dialogue between them which the translators omit for improving the text leaving it incoherent. Therefore, the original speech remains invisible in target text. Once the coherence of the original text is neglected it undermines the whole text leaving the translators an open arena to make the changes according to the target language needs and to make it more fluent for the target text readers.

22) Algernon: What a fearful liar you are, Jack. I have not been called back to town at all. (Wilde, 1895, p. 29)

الگرنان: تم کتنے زبردست دروغ گو ہو۔ مجھے شہر جانے کی کوئی ضرورت نہیں ہے۔

(Munim, 1928, p. 59)

Comment: In the source text, *A fearful liar* is the one who is excessive or distressing liars. Algernon hints that Jack has got this quality as mentioned in the source text. The translators prefer to omit the name Jack in the target text which can be observed in the dialogue that he flings it towards him. But omission is not justifiable in this place. The preference by the translators seems to improve the text according to the needs of the target language circle.

Further, Algernon says that he is not summoned back to London whereas the translators render *'called back'* as ‘جانے کی کوئی ضرورت نہیں’. Now, need to go back and summoned back do not correspond to the original words. Hence, the improvement seems

irrational and gives a hint that the source text is not interpreted as it is intended by the author. Consequently, the original author and the source text becomes invisible due to the compensation and omission made by the translators. The compensation and the omission are to make the target text fluent which have the motives of resistance and undermining the original structure and making it invisible.

23) **Jack: Well, at any rate, that is better than being always over-dressed as you are.**
(Wilde, 1895, p. 30)

<div dir="rtl">جیک : یہی بہتر ہے کہ کپڑوں میں لپیٹے جانے کے بجائے معمولی لباس ہی پہنے رہیں۔</div>

(Munim, 1928, p. 61)

Comment: In the source text, Jack uses the phrase *at any rate,* by which he means *in any case*. The translators render it as یہی بہتر ہے, giving the meaning of '*it is better'* which does not correspond to the phrase of the source text. Further, the author uses the word *overdressed* referring towards the showy clothes. The translators render it as ' کپڑوں میں لپیٹے' which refers to any kind of dresses wore by him. Showy clothes have the meaning of attracting a lot of attention by being colorful and bright. The phrase ' کپڑوں میں لپیٹے' does not provide the corresponding meaning of colorful or bright. Again, the translators do not bring and to the speech job OK to make the addition of phrase لباس، ،معمولی. The addition is made for the improvement of the text, but to compensate the already non-corresponding translation of the speech. Consequently, the original phrase remains invisible in the process, and while making the target text fluent and coherent, the translators themselves get invisible in the process by making the text fluent and to show a resistance towards the original which also shows a preference towards the circle of the target language.

24) **Jack: Your vanity is ridiculous, your conduct an outrage, and your presence in my garden utterly absurd. However, you have got to catch up four five, and I hope**

you will have pleasant journey back to town. This Bunburying as you call it has not been a great success for you. (Wilde, 1895, p. 30)

جیک: تمہاری خود پسندی بلکل بے سود ہے، تمہاری چالچلن ظالمانہ اور تمہاری موجودگی میرے باغ میں بلکل فضول ہے۔ بہرحال تمہیں پانچ بجے کی گاڑی سے روانہ ہو جانا چاہیے، مجھے امید ہے کہ تمہارا شہر تک کا سفر بہت ہی پر لطف ہوگا۔ یہ بن بیرنگ جسے تم نے اپنے خیال میں اپنی جدت طبع سے ایک نیا لفظ بنا دیا ہے۔ تمہارے لیئے کچھ کامیاب نہیں ۔

(Munim, 1928, p. 61)

Comment: In the source text, Jack expresses that Algernon must depart by train which leaves at five minutes past four. The translators could not assimilate the time mentioned by Jack and render it as 'پانچ بجے'. Both times have a difference of 55 minutes. It seems that the time is of no concern for the translators, but the later events of the act have specific schedule; as the time of Christening of Jack and Algernon. Consequently, the original time remains invisible from the reader. Further, the clause of the source text *'this Bunburying….'* refers to masquerade (assumed name). The translators rendered it with making additions of the phrases 'بدت طبع'، 'نیا لفظ بنا دیا'، and 'اپنے خیال میں' which seems unnecessary in the context, but the translators try to improve the text by making the additions. The improvement ultimately makes original message invisible for the target readers. The resistance for the original phrases helps the translators to make the translation fluent and avoid any broken sentences which can highlight that the text is translated with the limitations of the target language.

25) **Algernon: (Speaking rapidly) Cecily, ever since I first looked upon your wonderful an incomparable beauty, I have dared to love you wildly, passionately, devotedly, hopelessly.** (Wilde, 1895, p. 31)

Cecily: I don't think you should tell me that you love me wildly passionately, devotedly, hopelessly. Hopelessly doesn't seem to make much sense does it? (Wilde, 1895, p. 31)

الگرنان : (بہت تیزی کے ساتھ کہتا ہے اور سلی لکھتی ہے) جب میری پہلی نظر تم پر پڑی تو مجھے تم سے ایک قسم کی

محبت پیدا ہوگئی، اور میں بری طرح تم پر فریفتہ ہوگیا۔

سلی : تم کو یہ لفظ 'بری طرح' استعمال نہ کرنا چاہیے ۔ مجھے یہ لفظ ناپسند ہے۔

<div align="right">(Munim, 1928, pp. 63-64)</div>

Comment: In the source text, while expressing his love and feelings for Cecily, Algernon uses series of adverbs to emphasize his point. In reply to that, Cecily loves all other adverbs but wants that he should not use the word 'hopelessly', as for her, it does not fit in this context whereas the translators prefer to omit all the adverbs from both the speeches and compensate it with an addition of the sentence بری طرح تم پر فریفتہ ہوگیا. The translators try to improve the text according to their ease, but the original message in the process remains invisible and the readers would not be able to enjoy text the beauty of source language. Each adverb in the source text gives a hint of Algernon unimaginable love for Cecily. Therefore, one word 'فریفتہ' does not compensate the variety of words in the process of translation. The use of the original adverbs in the target text with their corresponding equivalent can give a value to the original text, but the translators show resistance towards them and make it fluent by subtraction and addition which dislocates the original words and they are not given their due value in the process of translation.

26) **Cecily: You, silly boy! Of course, why we have been engaged for the last three months.** (Wilde, 1895, p. 31)

Algernon: For the last three months? (Wilde, 1895, p. 31)

Cecily: Yes, it will be exactly three months on Thursday. (Wilde, 1895, p. 31)

Algernon. But how did we become engaged? (Wilde, 1895, p. 31)

….

Cecily: You, dear romantic boy. (He kisses her, she puts her fingers through his hair.) I hope your hair curls naturally, does it? (Wilde, 1895, p. 31)

Algernon: You will never break off your engagement again, Cecily? (Wilde, 1895, p. 31)

Cecily: I don't think I could break it off now that I have actually met you. Besides, of course, there is the question of your name. (Wilde, 1895, p. 31)

سلی، بے وقوفی کی باتیں نہ کرو، ہاں دیکھا جائے گا .

الگرنان: سلی! تم بالکل خور نظر آتی ہو!

سلی: تمہاری باتیں بھی عجیب ہوتی ہیں ۔ (الگرنان منہ چومتا ہے اور سلی اسکے بالوں سے کھیلنے لگتی ہے) میں خیال کرتی ہوں کہ تمہارے بال قدرتی طور پر گھنگریالے ہیں ۔

الگرنان: ۔ مجھے یقین ہے کہ تم ہمیشہ محبت کے ساتھ پیش آوگی ۔

سلی : میں نہیں سمجھتی کہ تمہاری محبت کم ہو جائیگی ۔ ہاں تمہارے نام کے متعلق جواب تو دو،

(Munim, 1928, pp. 64-65)

Comment: In the source text, while Cecily and Algernon were in conversation, Cecily reveals that he needs not to ask for marriage as they are already engaged for three months. To his astonishment, Algernon questions that he does not understand this. How could they be engaged? As they had no introduction to each other earlier. The translators skipped this conversation without refer to original. They also omit the following dialogues of Cecily and Algernon which are related to their imaginary engagement. To compensate the omissions, they added the dialogues of Cecily and Algernon as 'بے وقوفی کی باتیں نہ کرو' and

'سلی تم بالکل خود نظر آتی ہو' respectively which are not the part of the source text. Apart from

these additions, none of the following fifteen dialogues are rendered. The dialogues which is rendered, the translators try to improve it without any reference of the original. Cecily calls Algernon with the passion of love as *'romantic boy'* whereas the translators rendered

it as 'تمہاری باتیں عجیب ہوتی ہیں' which again has no reference of original text. The translators

kept the same trend in the dialogue of Algernon where he questions that Cicely would not

break the engagement again. For this, translators add 'مجھے یقین ہے کہ تم ہمیشہ محبت کے ساتھ پیش آو

گی'. The same goes for Cicely's speech when she affirms that after meeting him, she cannot

break the engagement. In that context, the author is referring towards the assumed and imagined engagement between Cicely and Algernon. Algernon also surrenders to Cecily's imagination. This also shows the childish character of Cicely whereas the translators, by omission of some part, create the text related to love which is not the part of source text. Meanwhile, the coherence of original text gets destroyed. Therefore, the translators try to create a coherence according to their local context. The act of omitting several dialogues, not only makes the original text, message, and the author invisible, but the translators also try to remain invisible by creating a fluent target text with no reference of the original. The readers remain unaware of the changes, if they do not have original text to read. In the whole excerpts, the changes clearly indicate that the translators are inclined towards the circle of the target language which allows the dislocation of the coherent original text in the process of translation.

27) **Algernon: Well, my own dear, sweet, loving little darling, I really can't see why you should object to the name Algernon. It is not at all bad name. In fact, it is rather an aristocratic name. Half of the chaps who get into the Bankruptcy Court are called Algernon. But seriously, Cecily… (Moving to her) … if my name was Algy, couldn't you love me?** (Wilde, 1895, p. 32)

الگرنان : لیکن میری پیاری دلربا میں یہ نہیں سمجھتا کہ تمھیں اس نام پر کیوں اعتراض ہے ۔ یہ کوئی برانام نہیں ہے ۔ میرا

اصلی نام یہی ہے ۔ لیکن سلی ۔ ۔ ۔ سنجیدگی کے ساتھ کہو ۔ ۔ اگر میرا نام الگی نہ ہوتا تو کیا تم مجھ سے محبت کرتیں ۔

(Munim, 1928, pp. 65-66)

Comment: In the source text, Algernon tries to give a justification for his name. Firstly, he relates his name to aristocracy. Secondly, he gives a reason which is amusing and paradoxical that half of the men who get into bankruptcy are sued by their creditors have the very same name. The translators omit both the justifications Algernon gives for

his name and compensate them with 'میرا اصلی نام یہی ہے' which is not reflecting the original message in the target text. Further, he tries to convince Cecily to love his name, but does not say that it is his real name. In fact, he does not want to disclose his name at this moment, but the translators disclose it in the target text. The improvements in the target text undermine the original message and keeps the author invisible. Again, the revelation of the secret in the target text becomes the reason of changing the continuum of the play. In doing so, the translators do not refer to the original text. Consequently, the fluent target text is achieved by giving preference to the circle of the target language and dislocating the original in the process.

28) **Merriman: A Miss Fairfax had just called to see Mr. Worthing. On very important business, Miss Fairfax states.** (Wilde, 1895, p. 33)

میری مین : کوئی مس فیر فیکس مستر ورد نگ کو دیکھنے آئی ہیں،

(Munim, 1928, p. 67)

Comment: In the source text, the character informs about the arrival of Miss Fairfax and she wants to see Mr. Worthing. He also informs that she has some very important business with Mr. Worthing. The translators render the first part of the information but omit the later which is indicating the urgency of Miss Fairfax in the source text. The omission is to make the improvement and make target text fluent for monolingual readers. As a result, not only the original message remains invisible but also the translators. Such invisibility is achieved by a considerable dislocation of the original text and preferring the circle of target language in the process of translation. The linguistic dislocation and invisibility offer a space for appropriation which is vivid and help translator to undermine the original text.

29) **Cecily: How nice of you to like me so much after we have known each other such a comparatively short time. Pray sit down.** (Wilde, 1895, p. 33)

سلی: یہ تمھاری عین عنایت ہے۔ تھوڑی دیر کی ملاقات میں تم نے مجھے اس درجہ فریفتہ کر لیا، مگر مس مہربانی کرکے بیٹھگ

تو جائے۔

(Munim, 1928, p. 68)

Comment: In the source text, Cecily praises Gwendolen that she is such a nice person that she likes her in such a short time. In other words, Cecily is thankful to Gwendolen. It is Cecily who is happy to be liked by Gwendolen. But the translators do not fully assimilate the source text. Therefore, they inverted the whole text as if Cecily is liking Gwendolen. To improve the text, they used the sentence 'تم نے مجھے فریفتہ کر لیا' to explain that Cecily is liking her. The equivalent 'فریفتہ' is used when someone is head over heel (in love) for someone. The equivalent does not correspond to the word *like*. As result, the original message remains invisible. The translators show a trend of making the changes by preferring the circle of target language and undermining the original. Such techniques help them to achieve a fluency in the translated text.

30) Cecily: Oh! Not at all. Gwendolen, I am very fond of being looked at. (Wilde, 1895, p. 34)

Gwendolen: (after examining Cecily carefully through lorgnette). you are here on a short visit. I suppose. (Wilde, 1895, p. 34)

سلی: اوہ بہت خوشی سے۔

گویڈولن: میرا خیال ہے کہ تم چند روز کیلئے آئی ہو۔

(Munim, 1928, p. 69)

Comment: In the source text, in the response to Gwendolen's question whether she will mind if she looks at her through glasses. Cecily says that she will not mind it. Further, she exclaims that she likes being looked at. But the translators alter the original text and

prefer to make improvements with compensation of a phrase ٰبہت خوشی سے'. Meanwhile,

the translators omit later sentence '*I am very fond of being looked at'*. In other words, the
original text remains invisible. Further, the translators also omit the action of Gwendolen
after examining Cecily carefully through lorgnette, which gives a hint of the way she looks
at Cecily. The scrutinizing of Cecily through her glasses has the context that fears that
Cecily might not have any interest in Jack. That is why she asks Cecily's stay without any
knowledge about her and her presence at Jack's place. The translators do not assimilate the
implicit meaning of the action given by the author to Gwendolen. Hence, the improvement
does not provide the desired result. Therefore, original text remains invisible from the
target readers as they may not be able to grab the question asked by Gwendolen. This also
indicates that the translators have shown a great deal of resistance to the original text to
avoid any broken structure in the target text.

31) **Gwendolen: Do you allude to me, Miss Cardew, as an entanglement? You are
presumptuous. On an occasion of this kind it becomes more than a moral duty to
speak one's mind. It becomes a pleasure.** (Wilde, 1895, p. 35)

گوینڈولن : مس کارڈیو! کیا تم میرے متعلق اس قدر حقارت آمیز جملہ استعمال کرتی ہو،ایسے موقع پر یہ اخلاقی فرض ہے کہ اچھا سلوک

کیا جائے ۔

(Munim, 1928, p. 72)

Comment: In the source text, Gwendolen expresses that in a situation when both
the girls love one boy, it is one's more duty to express one's feeling frankly. Being frank
and blunt is pleasurable whereas the translator omit the phrase *'to speak one's mind'* and
'*it becomes a pleasure'* and compensate with 'کہ اچھا سلوک کیا جائے'. Speak one's mind give the

meaning of '*frankness* 'which does not correspond to 'اچھا سلوک'. A good behavior and

frankness stand pole a part in terms of equivalency. Consequently, while making the
improvements, the original becomes invisible when the translators try to achieve the

fluency in the target text. The fluency in the target text has the motives of resistance to the original text and a preference of target language circle which help the translator to mold the original according to the needs of target language text.

32) **Merriman does so and goes out with footman. Gwendolen drinks that tea and make the gramice. Put down the cup at once, reaches out her hand to the bread and butter, looks at it, and finds it is cake. Rises in indignation.** (Wilde, 1895, p. 36)

گوینڈولن چائے پینا شروع کرتی ہے اور روٹی اور مکھن کیلئے ہاتھ بڑھاتی ہے۔

(Munim, 1928, p. 75)

Comment: In the source text, when Cecily offers tea to Gwendolen, she puts too much sugar into it. The taste of the tea makes her upset. The facial expression of Gwendolen elaborates her disliking. The translators omit the expression and her putting down the cup and try to connect the drinking part with her stretch of land to pick up bread and butter. The readers may likely not get the expressions of Gwendolen and the rift between Cecily and Gwendolen in the translation after the improvements made by the translators. Therefore, the original message remains invisible for the target readers. The invisibility of the original text indicates that the translators being the part of a minor language group try to resist the foreign text and frame the translated text according to the the needs of target language circle.

33) **Algernon: Well, one must be serious about something, if one wants to have any amusement in life. I happen to be serious about Bunburying. What on earth are you serious about I haven't got the remotest idea. About everything. I should fancy. You have such an absolute trivial nature.** (Wilde, 1895, p. 39)

الگرنان:اگر کوئی شخص زندگی کا لطف اٹھانا چاہے تو اسے متانت سے کام لینا چاہئے ،میں بھی بن بیرنگ کے متعلق بہت

سنجیدہ تھا مگر میں نہیں سمجھ سکتا کہ کس چیز کے بارے میں اس قدر سنجیدگی سے تم گفتگو کر رہے ہو۔

(Munim, 1928, p. 79)

Comment: In the source text, Algernon expresses his concern about Jack that one should be serious about something in life as he himself is serious about Bunburying, but he does not know about Jack whether he is serious about anything or not. Then he himself guesses that Jack might be serious about everything. For Algernon, this shows the frivolous nature of Jack. The translators omit Algernon's imagination part and his views about Jack. The amusement in his views is lost in the process of translation. Further, the translators compensated the text with addition of the sentence 'تم گفتگو کر رہے ہو' which is not the explicitly mentioned in the source text. The omission and compensation are done to improve the text which consequently allows the space for invisibility of the original message. The improvement and the compensation along with the omission are few techniques of resisting the original text and giving more value to the circle of target language.

34) **Algernon: Quite so. So, I know my constitution can stand it. If you are not quite sure about your ever having been christened, I must say I think it rather dangerous your venturing on it now. It might make you very unwell. You can hardly have forgotten that someone very closely connected with you was very nearly carried off this week in Paris by a severe chill.** (Wilde, 1895, p. 40)

الگرنان: بالکل ٹھیک، لیکن میں جانتا ہوں کی میری تندرستی اس بوجھ کو برداشت نہیں کر سکتی۔ اگر تمہیں اس رسم کے ادا کرنے کا خیال نہیں ہے تو پھر مجھے یہ کہنا پڑتا ہے کہ تمہارا ایسی جرأت کرنا بہت خوفناک ہے شاید تم نے بھلا نہیں رہا ہو گا۔ کہ کوئی شخص جسے تمہارے ساتھ بہت گہرا تعلق تھا شدت سردی سے پاریس میں مر چکا۔

(Munim, 1928, p. 83)

Comment: In the source text, Algernon is quite sure that his bodily constitution can endure the ceremony of Christening. The translators interpret it as negation of his body structure and render it as 'برداشت نہیں کر سکتی', as if he cannot endure it. The inversion of his surety, while making the improvement, hints that the translators do not incorporate the original message. The readers will not get the idea what the original text has to say.

Consequently, it will remain invisible from the readers. Meanwhile, it allows the translators to domesticate the original by giving preference to the circle of target language and achieving fluency in the target text.

35) **Lady Bracknell: Come here. Sit down. Sit down immediately. Hesitation of any kind is a sign of mental decay in the young, of physical weakness in the old. (Turns to Jack.). Apprised, sir, of my daughter's sudden flight by her trusty maid whose confidence I purchased by me of a small coin. I followed her at once by a luggage train. Her unhappy father is, I am glad to say, under the impression that she is attending a more than usually lengthy lecture or by University Extension Scheme on the influence of a Permanent Income on Thought. I do not propose to undeceive him. Indeed, I have never undeceived him on any question. I would consider it wrong. But of course, you will clearly understand that all communication between yourself and my daughter must cease immediately from this moment. On this point, as indeed on all points, I am firm.** (Wilde, 1895, p. 43)

لیڈی: ادھر آؤ، یہاں بیٹھو کسی قسم کا تذبذب نوجوانوں کی دماغی اور جسمانی ضعف اور کمزوری ظاہر کرتا ہے ۔ (جیک سے مخاطب) جناب مجھے اپنی لڑکی کے یک بیک فرار ہونیکی کیفیت سنکر بہت پریشان ہوئی، اور میں اسکے پیچھے مال گاڑی میں روانہ ہوئی اسکے بدنصیب باپ کو اس خیال میں مبتلا چھوڑا ہے کہ گوینڈولن یونیورسٹی اکسٹینشن اسکول کے ایک طویل لکچر سننے میں مشغول ہے، گو اس سے بیشتر میں نے دھوکا نہیں دیا تھا ۔۔۔ لیکن اب تم میں اور میری بیٹی میں کسی قسم کی خط و کتابت نہیں ہونی چاہیے ۔ میں اس بارے میں بالکل سخت ہوں ۔

(Munim, 1928, pp. 88-89)

Comment: In the source text, Lady Bracknell was informed by the maid that Gwendolen has left the house suddenly. Lady was unaware of her secret departure from London. Lady tells about her source of information, but the translators omit this part and compensate it with فرار ہونے کی کیفیت سن کر، . The translators render the source text with improvements, which allows the space for the invisibility of the original text.

Further, she tells about Gwendolen that she takes lecture about the influence of permanent income on the human mind. This shows Lady Bracknell's preferences for her

daughter in academics, but the translators ever omit this piece of information. She adds that Gwendolen's father does not know the actual situation about her daughter, and she does not receive her husband normally. In fact, she considers it wrong. Again, the morality shown by the Lady is omitted in the target text. So, the omissions on various points within one speech to improve the text makes original invisible for the readers. In this way, the translators try to create fluency in the target text resulting in the invisibility of the translators too. The fluency does not correspond to the original and helps translators to undermine the original text by giving preference to the circle of target language.

36) **Lady Bracknell: (Glares at Jack for a few moments. Then bends, with a practiced smile, to Cecily.) Kindly turn round, sweet child. (Cecily turns completely round.) No, the side view is what I want. (Cecily presents her profile.) Yes, quite as I expected. There are distinct social possibilities in your profile. The two weak points in our age are its want of principle and its want of profile. The chin a little higher, dear. Style depends on the way the chin is worn. They are worn very high, just at present, Algernon!** (Wilde, 1895, p. 45)

لیڈی: (جیک کی طرف غصے سے گھورتی ہے اور پھر بناوٹی تبسم کے ساتھ سلی کی طرف جھکتی ہے) دلفریب بچی مہربانی کر کے ذرا پلٹ جاؤ (سلی پلٹ جاتی ہے) نہیں کسی ایک پہلو پر کھڑی ہو جاؤ، تاکہ میں تمہاری تصویر دیکھ سکوں (سلی ایک پہلو پر کھڑی ہوتی ہے) ہاں جیسا میں چاہتی تھی ویسا ہی ہے تمہاری یکرخی تصویر میں چند خوبیاں ہیں، ہمارے زمانہ کی چند کمزوریاں یہ میں کی ہم لوگ غیر مواصلی میں اور ہماری ایکرخی تصویر بھی اچھی نہیں ہے ۔ الگرنان!

(Munim, 1928, pp. 93-94)

Comment: In the source text, after having a look at Cecily, Lady Bracknell is of the view that two deficiencies of our time are: lack of principles and lack of right feature of the face. The author juxtaposes *principal and profile* to give a comic touch. He, further, explains it to Algernon on that elegance depends on the way one carries one's chin, and it should be high to have a better profile. The translators omit the later explanation and

compensate it with the phrase 'ایک رخی تصویر'. The phrase 'ایک رخی تصویر' is used for profile, but

omission of explanation undermines the original. The readers would not get the idea from the translation what Lady Bracknell wants to say. Consequently, it will make the original message invisible and shows a preference towards the circle of target language by dislocating its value in the process of translation.

37) **Lady Bracknell: There are distinct social possibilities in miss Cardew's profile.**
(Wilde, 1895, p. 45)

Algernon: Cecily is sweetest, dearest, prettiest girl in the whole world. And I don't care about social possibilities. (Wilde, 1895, p. 45)

Lady Bracknell: Never speak disrespectfully of society, Algernon. Only people who cannot get into it do that. (To Cecily.) Dear child, of course you know that Algernon has nothing but his debts to depend upon. But I do not approve of mercenary marriages. When I married Lord Bracknell I had no fortune of any kind. But I never dreamed for a moment of allowing that to stand in my way. Well, I suppose I must give my consent. (Wilde, 1895, p. 45)

لیڈی : مس کارڈیو کی تصویر میں چند خاص خوبیاں ہیں ۔

الگرنان : سلی حسن و جمال ،رعنائی و دلربائی بے مثال رکھتی ہے ۔ اور مجھے کسی اور چیز کی پرواہ نہیں ۔

لیڈی : الگرنان ! تم کو اس حقارت سے گفتگو نہیں کرنی چاہیے، (سلی سے)پیاری بچی تم اس سے بخوبی واقف ہوکہ الگرنان کی آمدنی کا ذریعہ اسکا قرضہ ہے میں دھوکا دیکر شادی کے کرنے کے خلاف ہوں، جب میں نے لارڈ بریکنل سے شادی کی تھی تو اس وقت میرے پاس کچھ دولت نہ تھی لیکن میں نے مالو دولت کے سوال کو اپنی خوشی کی راہ میں غائل نہونے دیا ۔ میں سمجھتی ہوں کہ مجھے اجازت دینی چاہیئے ۔

(Munim, 1928, p. 94)

Comment: Lady Bracknell talks about the social success of Cecily, but Algernon disapproves the idea of social success. He prefers the sweetness and beauty of her whereas

the translators omit the concept of *social success* in the target text. Lady Bracknell view of social possibilities shows her bent of mind. The omission hinders a trait of the character which provides information about her to the readers. The translators try to compensate it with the phrase 'چند خاص خوبیاں میں', making it more general view which does not explain what exactly she means to say. But then she says that she dislikes marriages for the sake of money. The conflict in the character of Lady Bracknell again remains hidden when the translators try to compensate it with the phrase 'دھوکا دیکر شادی'. The phrase in the target text does not correspond to the source phrase *mercenary marriages*. Consequently, the original message does not reach to the readers. Hence, the style and diction of the author also gets invisible. Once the diction and the style of the author gets invisible, the translators achieve the fluency of target text. Such a fluency often arises in the form of a preference towards the circle of target language.

38) **Lady Bracknell: You are perfectly right in making some slight alteration. Indeed, no women should ever be quite accurate about her age. It looks so calculating … (In a mediated manner.) Eighteen but admitting to twenty in the evening party. Well, it will not be very long before you are of age and free from the restraints of tutelage. So, I don't think your guardian's consent is, after all, a matter of any importance.** (Wilde, 1895, p. 46)

لیڈی: تم ،جو اس قدر معمولی تغیر وتبدل کرتی ہو بہت اچھا ہے کسی عورت کو بھی اپنی صحیح عمر نہ بتلانی چاہیے۔ یہ اچھا معلوم نہیں ہوتا۔۔۔۔ (کچھ سوچتے ہوئے) اور بیس سال کی عمر ظاہر کی جاتی ۔ میرے خیال میں بہت جلد تم عمر طبعی کو پہنچ جاؤگی اور ولایت کی رکاوٹوں سے آزاد ہو جاؤگی ۔ اس واسطے میں نہیں خیال کرتی کہ تمہارے ولی کی اجازت کی کچھ اہمیت رکھتی ہے۔

(Munim, 1928, p. 96)

Comment: In the source text, Lady Bracknell views that no woman should reveal her exact age. According to her, precision in a matter like this is not a qualification for a woman. She suggests Cecily that her age is eighteen, but she should tell twenty in parties

whereas the translators' compensation looks so calculating with ‘اچھا معلوم نہیں ہوتا’ which,

somehow, does not correspond to the original sentence. Further they omit the figure of eighteen while Lady suggests her about the age which does not convey contradictory statement '*eighteen and telling twenty in party*' of Lady to the readers. Lady Bracknell remarks are amusing in the source text, but it becomes static in the target text. The improvement made on the part of the translators undermines the essence of the original intent. The resistance that is shown by the translators has the motives to make the target text more fluent and fulfill the needs of target language circle which dislocates the original text in the process of translation.

39) The young Syrian: She has a strange look. She is like a little princess who wears a yellow veil, and whose feet are of silver. She is like a princess who has a little dove feet. One might fancy she was dancing. (Wilde, 1894, p. 2)

نوجوان شامی : آج اسکی شباہت میں نمایاں فرق نظر آتا ہے ۔ ایک ننھی سی شہزادی معلوم ہوتی ہے ۔ جس نے اپنے حسین چہرہ پر زرد رنگ کا حریری نقاب ڈال رکھا ہو ۔ اسکے نازک اور نقرپاوں چھوٹی چھوٹی قمریوں کی مانند ہیں ۔ ایسا معلوم ہوتا ہے کہ وہ ابھی رقص سے فارغ ہوئی ہے ۔

(Dehlvi, 1931, p. 6)

Comment: Addition of the word ‘آج’ in the target text that is implicit in the source text. Dynamic equivalence ‘شباہت’ is used for look. Look in ST is a noun giving the meaning of appearance, while in the target word ‘شباہت’ gives the meaning of resemblance and figure (شباہت دینا، شباہت ملنا)۔ The translator compensates the word strange by merging

it in the phrase 'نمایاں فرق' in the target text. That is also an addition and a fuzzy match.

Explication is done with the use of the word 'حریری' in the target text to clarify the type of

veil moon is wearing. The word 'حریری' means a very thin and silky kind of cloth. As a

result, the original message remains invisible in the process.

Further, the translator compensates the place of the sentences. The translator

renders the simile with direct comparison of her silver feet with doves in these words 'اسکے

نازک اور نقری پاوں چھوٹی چھوٹی قمریوں کی مانند ہیں'. The translator has merged two sentences into one

either according to the need of the target language or to ease the process of translation. In

both cases, the separate value of the original sentences remains invisible in translation.

40) First Soldier: The Tetrarch as a somber aspect. (Wilde, 1894, p. 3)

پہلا سپاہی: بادشاہ اداس معلوم ہوتا ہے۔

(Dehlvi, 1931, p. 8)

Comment: In the translation, the translator uses corresponding lexical word 'بادشاہ' for

*Tetrar*ch. The word *Tetrarch* used to be subordinate ruler/ co-emperor in the Roman empire

whereas the word 'بادشاہ' in target culture is a seat of highest rank. The target language word

does not correspond exactly to the original message which has an indication towards the
Roman emperor. The preference of the word highlights the dislocation of the original word
and an inclination of the translator towards the circle of target language. Invisibility at word
level is done by transferring the concept of tetrarch in the target culture. Such type of non-
referral rendition makes the intent of the author invisible in the process of translation.

41) **The Page of Herodias: You must not look at her. You look too much at her.** (Wilde, 1894, p. 3)

<div dir="rtl">

ہرودیس کا خدمتگار: تمہیں اسکی طرف نہیں دیکھنا چاہیے ۔ تم ہمیشہ اسی کی طرف دیکھا کرتے ہو۔

</div>

(Dehlvi, 1931, p. 8)

Comment: In the process of translation, dynamic equivalent 'ہمیشہ' is used for *too much*.

That makes the target text comprehensible for readers but changes the message of original

author. The word 'ہمیشہ' gives the meaning of *forever* while *too much* gives the meaning of

in excess. The difference in the meaning of both the words lies in nuance which is not

assimilated in the process. The translator tries to make the translation fluent by using a non-corresponding equivalent. As a result, the word remains invisible in translation and preference to domesticate the foreign intrusion of the word in the target text.

42) **First Soldier: Yes; that is Herodias, the Tetrarch 's wife.** (Wilde, 1894, p. 3)

<div dir="rtl">

پہلا سپاہی؛ ہاں ملکہ ہرودیس وہی ہیں ۔

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(Dehlvi, 1931, p. 9)

Comment: The appositive in the source text is altered that describes her relationship

with Tetrarch by adding the lexis 'ملکہ' to compensate the alteration. In the process of

translation, the translator omits the appositive to make the translation fluent. Though, it transfers the message, but the fidelity to the original remains questionable which allows the translator to do the act of invisibility at word level. The preference also shows resistance on the part of the translator at word level to restrict the flow of foreign words to the circle of target language.

43) **Second Soldier: Another that comes from town called Cyprus and is as yellow as gold.** (Wilde, 1894, p. 3)

دوسرا سپاہی: دوسری شراب قبرص سے آئی ہے اور سنہری ہے۔

(Dehlvi, 1931, p. 9)

Comment: In the process of translation, the comparison drawn between the color of wine with gold is compensated by using the technique of merging the phrase of source text by using a single lexical item 'سنہری'. The translator does not refer to the simile which has the comparison. As a result, the simile is not conveyed in the translation which makes it invisible in the process. The resistance to the simile by making it a statement also indicates that the translator is in habit of a domesticating the figurative language and the comparisons by allowing the needs of the target language to have an upper hand in the process of translation.

44) **The Nub: The gods of my country are very fond of blood. Twice in the year we sacrifice to them young men and maidens: fifty young men and hundred maidens. But I am afraid that we never give them quite enough, for they are very harsh to us.** (Wilde, 1894, p. 4)

نوبی: ہمارے دیوتاؤں کو خون بہت مرعوب ہے، سال میں دو مرتبہ ہم پچاس نوجوان اور سوکنوارویوں کی قربانی کرتے ہیں، لیکن پھر بھی وہ سیر نہیں ہوتے اور ہم پر تشدد کرتے رہتے ہیں۔

(Dehlvi, 1931, p. 9)

Comment: In the process of translation, the translator omits the phrase *'my country'*. In the noun phrase *' the gods of my country'*, my country is replaced with the word 'ہمارے' to achieve cohesion in the target text. The translation looks fluent and better than the original, but it does not have the exact reference of the original word. The alteration has the compensation but makes the original phrase invisible in the process.

Furthermore, In the process of translation, the translator compensates the source text by merging the extra information about *young men and maidens* into one sentence. The translator has provided a fluent and a better version of the text but does not refer to the details of the original which are written to put emphasis on the specific point of sacrifice. The non-referral scenario makes the emphasis in the source dialogue invisible in the process of translation and allows the translator to render without any restriction by preferring the circle of target language and dislocating the value of the phrase in the process.

45) The Cappa: I cannot understand that. (Wilde, 1894, p. 4)

<div dir="rtl">

قبادوسی: یعنی؟

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(Dehlvi, 1931, p. 10)

Comment: In the process of translation, the intent or locution of original author is presented with a word by using the method of oblique translation. Considering the source language inferior, the translator uses a single word for the whole sentence. Though the message is conveyed to the monolingual readers, but it does not have information of the character's inability to the understand the situation and other matters related to that which the author has conveyed by using modal verb. The word 'یعنی' only explains that he is unable

to understand one sentence. Hence, the ennoblement makes the intent of the author invisible in the process and a preference for the circle of target language. Meanwhile, it also dislocates the source structure and gives a place to the target language structure.

46) The Young Syrian: She is like a dove that has strayed…. She is like a narcissus trembling in the wind…. She is like a silver flower. (Wilde, 1894, p. 5)

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نوجوان شامی: وہ ایک قمری ہے——گم گشتہ راہ۔ ایک نرگس ہے——فضاء میں رقصاں۔ایک نقرئی گلاب ہے——پژمردہ۔

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(Dehlvi, 1931, p. 13)

Comment: In the source text, the Young Syrian, with pleasure of his heart compliments Salome with the use of similes. While giving a description of her, he uses a

simile and compares Salome to a silver flower. Silver flower is often associated with moon, sea and other gods. Others describe it as a symbol of glamour and extravagance. In both the cases, the vehicle is silver flower to describe the tenor 'Salome' whereas in the target text, the translator describes her with changing the mode of description by rendering it with the use of metaphor. In rendering the word *'silver flower'*, the translator also makes compensation of hyponym ' گلاب ' by omitting the hypernym *'flower'*. Further, the translator made the addition of the word 'پژمردہ'to describe the sadness of Salome, which is not explicitly expressed in the source text. The translator made the changes with referring to the original which helps make the target text fluent. Hence, the process leads to the invisibility of the translator, and so does the invisibility of the original text. The invisibility allows the space for appropriation in the form of resistance to the circle of source language.

47) **Salome: I will not stay. I cannot stay. Why does tetrarch look at me all the while with his mole's eyes under his shaking eyelids? It is strange that the husband of my mother looks at me like that. I know not what it means. Of truth I know it too well.** (Wilde, 1894, p. 5)

سلمیٰ: میں اب یہان نہیں ٹھروں گی، میں ایک لحہ بھی نہیں ٹھر سکتی، بادشاہ ہر وقت مجھے گھورا کرتا ہے۔ حیرت ہے!

میری ماں کا شوہر مجھے اس نگاہ سے دیکھے، نہ معلوم اسکا مقصد کیا ہے—— لیکن حقیقت میں میں سب کچھ سمجھتی ہوں۔

(Dehlvi, 1931, pp. 13-14)

Comment: In the source text, Salome expresses her resentment with a query about the way the king looks at her with eyes having nevus under the shaking eyelids. The translator omits the description of eyes by subtracting the phrase *'mole's eyes under the trembling eyelids*. The translator also renders the question as a statement sentence in the translation which does not provide a space for confusion she has in her head as portrayed in the source text. This makes the translation fluent but leads to invisibility of the translator and the original text. The invisibility of original text does not allow it to move freely from

the origin to target setting as the translator instead of working as mediator performing the function of a resistor to allow that part of the text which fulfills the needs of the target language circle.

48) **Salome: How good to see the moon! She is like a little piece of money, a little silver flower. She is cold and chaste. I am sure she is virgin. She has the beauty of a virgin. Yes, she has never defiled herself. She has never abandoned herself to men, like other goddesses.** (Wilde, 1894, p. 6)

سلمیٰ: چاندنی ۔۔۔ آہا کیسا دلفریب منظر ہے۔ایسا معلوم ہوتا ہے گویا ایک نقرئی پھول ہے، چاند کی دیوی تمام آلائشوں سے پاک ہے، کیسی حسین ہے، مجھے یقین ہے کہ آج تک اسکے حسن کو کسی نے مِس نہیں کیا ۔ اسکی صباحت میں عکس دوشیزگی جھلک رہا ہے، وہ ایک دوشیزہ ہے معصوم ۔ اس نے کبھی اپنے حسن کو اور دیویوں کی طرح کسی کے سپرد نہیں کیا۔

(Dehlvi, 1931, p. 15)

Comment: In the source text, to express the beauty of moon with its littleness yet worth to look at, Salome compares her to a *silver flower* and to a *coin* in the source text. The translator renders the later part of the sentence but prefers to omit the vehicle '*a little piece of money*' which gives a hint of worth in littleness. The translator does not assimilate the whole and takes the part to convey the message, but it gives a way to nonreferral to the original sentence. Hence, making the source sentence invisible. The invisibility of the sentence shows translator's preference towards the target language circle and his resistance under which the simile does not reach to the target readers.

49) **The Young Syrian: Pardon me, Princess, but if you return not some misfortune may happen.** (Wilde, 1894, p. 6)

کنیز: گستاخی معاف! لیکن اگر آپ تشریف نہ لے گئیں تو اسکا انجام برا ہو گا۔

(Dehlvi, 1931, p. 16)

Comment: In the source text, the Young Syrian asks for forgiveness and advises Salome to return to the palace whereas the translator allots this dialogue to the slave. The change seems minor, but readers may not get to know whose dialogue it is in the original text. Consequently, the original pattern of the dialogue remains invisible in the process. The invisibility of original dialogue does not allow free transfer of it from the origin to target setting as the translator instead of working as mediator performing the function of a resistor to allow that part of the text which fulfills the needs of the target language circle and neglecting the original in the process.

50) **The Young Syrian: I fear him not, Princess; there is no man, I fear. But the Tetrarch has formally forbidden that any man should raise the cover of this well.**
(Wilde, 1894, p. 8)

نوجوان شامی: شہزادی میں اس سے ڈرتا نہیں، لیکن بادشاہ کی سخت ممانعت ہے کی کوئی شخص زندان کے قریب نہ جانے

پائے۔

(Dehlvi, 1931, p. 19)

Comment: In the source text, the Young Syrian forbids Salome to open the overlay of the well by the order of the King. The translator, instead of rendering the word 'cover' or overlay ennobles the text by making the compensation of the sentence زندان کے قریب نہ

جانے پائے'. The compensation may convey the message, but the original sentence remains

invisible. Therefore, the ennoblement makes the original sentence invisible in the process and it also shows preference for the circle of target language. Meanwhile, it also dislocates the source structure and gives a place to the target language structure in the process of translation.

51) **Salome: (smiling) Thou wilt do this thing for me, Narraboth. Thou knowest that thou wilt do this thing for me. And on the morrow when I shall pass in my litter by the bridge of the idol-sellers, I will look at those through the muslin veils, I will look at thee, Narraboth, it maybe I will smile at thee. Look at me, Narraboth, look**

at me. Ah! Thou knowest that thou wilt do what I ask of thee. Thou knowest it ….
I know that thou wilt do this thing. (Wilde, 1894, p. 9)

سلمیٰ: (مسکراتے ہوئے) نربوث تم یقیناً میرے حکم کی تعمیل کرو گے اور کل جب میں بت فروشوں کے دروازے سے گذروں گی تو اپنے محافہ کے حریری پردوں میں سے تمہاری طرف دیکھوں گی، اور شاید ایک حسین تبسم سے بھی سرفراز کر دوں۔ میری طرف دیکھو۔ نربوژ میری طرف دیکھو۔ آہ! تم خوب جانتے ہو کی جو کچھ میں کہتی ہوں۔ تم تعمیل کر سکتے ہو۔ مجھ کو تم پر پورا اعتماد ہے۔

(Dehlvi, 1931, pp. 19-20)

Comment: In the source text, Salome asks for a favor of bringing the prophet to her from the Young Syrian. The Young Syrian is reluctant to give this favor to her. Salome then convinces him by offering one look to him when she will pass by the bridge of idol-seller in her palanquin. While rendering the part of convincing, the translator omits the nouns *'litter'* and *'bridge'* and compensates it with the word 'دروازے'. The changes do not convey the ride she will use. Consequently, both the words remain invisible from the target words. Therefore, the words which remains invisible in the process shows a preference for the circle of target language by the translator. Meanwhile, it also dislocates the source structure and gives a place to the target language structure.

52) **The Young Syrian: She has a strange aspect! She is like a little princess; whose**
   eyes are eyes of amber. Through the clouds of muslin, she is smiling like a little
   princess. (Wilde, 1894, p. 9)

نوجوان شامی: ہاں چاند کی ہیئت آج بالکل بدلی ہوئی ہے، وہ ایک ایسی شہزادی معلوم ہوتی ہے جس کی نرگسی آنکھیں عنبر سے زیادہ سیاہ ہیں ایسا معلوم ہوتا ہے کہ کوئی حسین شہزادی بادلوں کے سرمئی پردوں سے جھانک رہی ہے۔

(Dehlvi, 1931, p. 20)

Comment: In the source text, The Young Syrian compliments Salome's eyes having amber eyes. Amber eyes have usually golden color whereas the translator rendered the color as عنبر سے زیادہ سیاہ. Amber color has different shades from golden yellow to 'deep amber' having black shades. The author uses the word *'amber'* and does not use any adjective to specify the color, but the translator specifies the color as black. The translator does not assimilate the exact color of eyes as mentioned in the source text. Consequently, the original message remains invisible in the process. Therefore, the style and diction of the author also gets invisible. Once the diction and the style of the author gets invisible, the translators achieve the fluency of target text. Such a fluency often arises in the form of a preference towards the circle of target language.

53) **Iokanaan: Where is she who saw the images of men painted on the walls, even the images of Chaldeans painted with colours, and gave herself up unto the lust in her eyes, and sent ambassadors into the land of Chaldea?** (Wilde, 1894, p. 9)

یونان: کہاں ہے وہ عورت جس نے محض کلدانیوں کے نقش ونگار دیکھ کر اپنے آپ کو نرگسی آنکھوں کا بہار بنا لیا، اور کلدان میں قاصد بھیجے ۔

(Dehlvi, 1931, p. 21)

Comment: In the source text, Iokanaan curses the mother of Salome and asks where she is. She was the woman who had lust in her eyes for the paintings of men on the walls and paintings of Chaldean. The translator renders the paintings of Chaldean but prefers to omit the '*images of men painted on walls*' which also hints that she had lust for those men in paintings. The translator compensated the omission with an addition of 'نرگسی آنکھوں کا بہار بنا لیا. The compensation refers that as she fell for the eyes, but in the source text, she herself has lust in her eyes. Further, the equivalent 'نرگسی آنکھیں' for lust in her eyes does not

correspond to each other. The process of assimilation is incomplete in this rendition. Consequently, the original message remains hidden from the readers. The improvement made on the part of the translators undermines the essence of the original intent. The resistance that is shown by the translators has the motives to make the target text more fluent and fulfill the needs of target language circle which dislocates the original text in the process of translation.

54) **Iokanaan: Where is she who gave herself unto the Captains of Assyria, who have baldricks on their lions, and crowns on their heads? Where is she who hath given herself to the young men of the Egyptians, who are clothed in fine linen and hyacinth, whose shields are of gold, whose helmets are of silver, whose bodies are mighty? Go, bid her rise up from the bed of her abominations, from the bed of her incestuousness, that she may hear the words of him who prepareth the way of the Lord, that she may repent her of her iniquities. Though she will not repent, but will stick fast in her abominations, go bid her come, for the fan of the Lord is in His hand·** (Wilde, 1894, p. 9)

یوقنان: اور کہاں ہے وہ عورت جس نے اپنے آپ کو ان زرہ پوش شامی افسروں کے آغوش میں دے دیا جن کے سر مختلف الالوان طروں سے آراستہ رہتے ہیں اور کہاں ہے وہ عورت جو مصری شہ زور نوجوانوں کے زربفت کے ملبوس سونے کی ڈھالیں اور چاندی کے خود دیکھ کر ان کو گرویدہ ہوگئی، اور ان کے ساتھ لہوولعب میں پڑ گئی ۔ اس سے کہو کہ اپنے قابل نفریں گہوارہ عشرت سے نکلے اور اس شخص کے الفاظ سنے جو 'آقا' کے لئے ایک جادہ صحیح تیار کر رہا ہے، وہ آئے اور اپنے گناہوں کی معافی مانگے اور توبہ کرے۔ حالانکہ وہ کبھی توبہ کرے گی اور ہمیشہ عیش و عشرت میں غلطاں ع بچھاں رہے گی ۔ جاؤ اور اس سے کہو کہ 'آقا' نے اپنے دست مبارک میں مغفرت کا پنکھا لے لیا۔

(Dehlvi, 1931, p. 21)

Comment: In the source text, the word *'baldrick'* in the source text gives the meaning of 'a richly ornamented belt worn diagonally from shoulders to hip'. The

translator renders the omitted phrase *'baldrick on their lions'* and tried to merge the translation with later phrase '*crowns on their heads*' as 'سر مختلف الالوان طروں سے آراستہ رہتے ہیں'.

The omission seems deliberate undermining the original text. Consequently, the original message remains invisible. So, the omissions on various points within one speech is to improve the text which makes the original invisible for the readers. In this way, the translators try to create fluency in the target text resulting in the invisibility of the translators too. The fluency does not correspond to the original and helps translators to undermine the original text by giving preference to the circle of target language.

55) **The Page of Herodias: He was my brother, and nearer to me than a brother. I gave him a little box full of perfumes, and a ring of agate that he wore always on his hand. In the evening we were wont to walk by the river, and among the almond-trees, and he used to tell me of the things of his country. He spake ever very low. The sound of his voice was like the sound of the flute, of one who playeth upon the flute. Also he had much joy to gaze at himself in the river. I used to reproach him for that.** (Wilde, 1894, p. 13)

ہرودیس کا خدمتگار: وہ مجھے بھائی سے زیادہ عزیز تھا، میں نے اسکو ایک عطر دان تحفہ دیا تھا، اور ایک بیش قیمت انگھوٹھی بھی نذر کی تھی جسکو وہ ہر وقت پہنے رہتا تھا۔ شام کو ہم دونوں دریا کے کنارے بادام کے درختوں کے نیچے سیر کرنے جایا کرتے تھے، اور وہ اپنے ملک کے حالات سنایا کرتا تھا، وہ بہت آہستہ آہستہ بولتا تھا، اس کی آواز بانسری جیسی مترنم اور دلکش تھی، اکثر اوقات وہ دریا میں اپنا عکس دیکھا کرتا تھا، اس پر طعنہ زنی کیا کرتا تھا۔

(Dehlvi, 1931, p. 30)

Comment: In the source text, the author uses the name of a precious gemstone *'agate'* which is a translucent variety of microcrystalline quartz having an equivalent 'عقیق' in the target language. The translator instead of using the equivalent preferred to generalize it as 'بیش قیمت'. There are various precious stones, but the use of this specific gemstone explains the love of the speaker for the gemstone. The translator could not render the

context of the source text for the target text readers. Consequently, the context in which the speaker gives value to the stone remains invisible.

Furthermore, the source text refers to sinful acts done by Salome's mother. Iokanaan asks to get rid of her loathsome acts and guilt of incest. The translator renders them as 'قابل نفریں گوارہ عشرت'. Abomination as a hateful act is to some extent correspond to the rendition, but incestuousness is omitted in the process of translation. Further, they compensated the omission with the word 'گوارہ عشرت' which gives the meaning of pleasure and mirth but does not correspond to the exact word in the source text. Hence, the message is not completely conveyed in the process.

56) **Herodias: No; the moon is like the moon, that is all. Let us go within.... We have nothing to do here.** (Wilde, 1894, p. 14)

ہرودیس: چاند! بجز چاند کے اور کچھ نہیں ۔ چلو اندر چلیں، یہاں تمہارا کیا کام ہے؟

(Dehlvi, 1931, p. 31)

Comment: While talking to her husband, Herodias wishes to leave the place where Herod was commenting about the beauty of moon. She tells him that we have nothing special to stay here, so we shall leave. The translator instead of assimilating the pronoun '*we*' that depicts the royal respect and inclusive nature of the speech uses the pronoun 'تمہارا'. The question mark and tone of sentence make the target text derogatory to a King which is not prevalent in the source text. The changes bring forth the invisibility of the original tone of the sentence in the target text. The improvement made on the part of the translators undermines the essence of the original intent. The resistance that is shown by the translators has the motives to make the target text more fluent and fulfill the needs of target language circle which dislocates the original text in the process of translation.

57) **Herod: I will stay here! Manasseh lay carpets there. Light torches. Bring forth the ivory tables, and the tables of jasper. The air here is sweet. I will drink more wine**

with my guests. We must show all honours to the ambassadors of Caesar. (Wilde, 1894, p. 14)

ہیرودیہ : میں یہاں نہیں ٹھہروں گا۔ مناجح ، قالین بچھاؤ، مشعل روشن کرو، ہاتھ دانت اوور سنگِ یشب اور بلور کی میز لا کر لگاؤ۔ یہاں کی ہوا لطیف اور خوشگوار ہے ۔ میں اپنے مہمانوں کے ساتھ ابھی اور شراب پیوں گا۔ ہم کو قیصر کے سفیروں کی اچھی طرح خاطر مدارت کرنی چاہیئے !

(Dehlvi, 1931, p. 31)

Comment: In the start of the source text, in response to Herodias' argument, Herod affirms that he will stay there to witness the beauty of Salome and moon. The translator completely inverts the sentence and makes it a negative sentence. The readers will not get the change made in the text if they have not read the original. The change seems an act of no reference to the original. Consequently, the original message remains invisible in the process. Consequently, the original message remains hidden from the readers. The changes made by the translators undermine the essence of the original intent. The resistance that is shown by the translators has the motives to make the target text more fluent and fulfill the needs of target language circle which dislocates the original text in the process of translation.

58) **Herod: Yes; the air is very sweet. Come, Herodias, our guests await us.** (Wilde, 1894, p. 14)

ہیرودیہ : ہاں بڑی فرحت بخش ہوا ہے ۔ ہیرودیس ادھر آؤ مہمان بیچارے منتظر ہیں ۔

(Dehlvi, 1931, p. 32)

Comment: In the source text, Herod, who is concerned about his guests tells Hordias that their guests are waiting for them in the source text whereas the translator makes it more dramatic by adding an adjective 'بیچارے' in the target text. Preference of addition identifies the non-referral attitude of the translator which makes the original

message invisible. The addition is done to improve the text which consequently allows the space for invisibility of the original message. The addition and omission are few techniques of resisting the original text and giving more value to the circle of target language.

59) **Herod: Ah! Thou art not listening to me. Be calm…. I have chrysolites and beryls, and chrysoprases and rubies; I have sardonyx and hyacinth stones, and stones of chalcedony, and I will give them all unto thee, all , and other things will I add to them…** (Wilde, 1894, p. 28)

ہرودیہ: آہ! تو میری بات نہیں سنتی، ذرا صبر کر۔ ۔ ۔ ۔ میرے پاس یاقوت ہیں، پکھراج ہیں، سبزے ہیں، عقیق ہیں، اور طرح طرح کے ہیرے ہیں 'میں سب کے سب تجھکو دے دوں گا، اور انکے علاوہ اور بھی بہت سے چیزیں دیدونگا۔ ۔ ۔

(Dehlvi, 1931, pp. 63-64)

Comment: In the source text, Herod who is in love with Salome offers all the wealth of the world. In that he adds the variety of gemstones which are rare to find. Further to his richness, he mentions more varieties: *sardonyx, hyacinth stones, and stones of chalcedony*. He mentions different names to show his grandeur and the variety he has collected from all over the world for his interest in each stone whereas in the translation, the translator instead of rendering the names or borrowing the same names makes the compensation by adding the phrase 'طرح طرح کے ہیرے'. The compensation does not describe the intent of the original. Consequently, the original names of different gemstones remain invisible in the process. Using one phrase to include all types of gemstones indicates that the translator is not allowing these words to reach to the target readers as he might have limitations of target language. To avoid the broken sentence in the target text he gives preference to the circle of the target language.

4.6 Quantitative Impoverishment

1) **Scene: Morning-room in Algernon's flat in Half-Moon street. The room is luxuriously and artistically furnished. The sound of a piano is heard in the adjoining room.** (Wilde, 1895, p. 3)

(Lane is arranging tea on the table and, after the music has ceased, Algernon enters.) (Wilde, 1895, p. 3)

Lane: I didn't think it polite to listen, sir. (Wilde, 1895, p. 3)

ہاف مون سٹریت 'الگرنان کے مکان کا ایک کمرہ نہایت ہی آراستگی سے سجا ہوا ہے ۔ اور ملحقہ کمرے سے پیانو کی آواز آرہی ہے'

لین میز پر سہ پہر کی چائے لگا رہا ہے ۔ باجے کے ختم ہوتے ہی الگرنان کمرے میں داخل ہوتا ہے ۔

لین : جناب، اسطرح سننا میں نے مناسب خیال نہیں کیا!

(Munim, 1928, p. 3)

Comment: In the process of translation, the translators have clipped the part of description of the place of the first act is performed in the play. The truncation of the description does not provide the details of the source text to the target readers. Consequently, the original description remains invisible. Further, the translators have foreignized the translated text by borrowing the place '*Half Moon Street'* as it is.

Further, *morning room* has been omitted in the process of translation. In English culture, the sitting room is used in morning and same is used for afternoon tea. The translators preferred to use of word 'باجا' for music. Earlier the translator borrowed the word '*piano'* from the source language. The same trend is not followed rather localized the word '*piano'* which shows that the translators prefer to use dynamic equivalence. In the speech of Lane, the translators used the word 'مناسب' for the word polite whereas the word polite

has the shade which does not remain invisible in the target text. The changes bring forth the invisibility of the original message of the words in the target text. The improvement made on the part of the translators undermines the essence of the original intent. The resistance that is shown by the translators has the motives to make the target text more fluent and fulfill the needs of target language circle which dislocates the original words in the process of translation.

2) **Algernon: I am sorry for that, for your sake. I don't play accurately – anyone can play accurately – but I play with wonderful expressions. Sentiment is my forte… I keep science of life.** (Wilde, 1895, p. 3)

الگرنان : مجھے اسکا افسوس ہے،گو میں اصول کے مطابق نہیں بجا سکتا ۔۔۔ ہر شخص اصول کے مطابق بجا سکتا ہے ۔۔۔ لیکن میں باجنے میں اپنے جذبات کا اظہار نہیں کر سکتا ہوں، پیانو بجانے کی حدتک میں جذبات کو اپنا مقصد اعظم سمجھتا ہوں، میں زندگی کے لیے علم کو ضروری سمجھتا ہوں ۔

(Munim, 1928, p. 3)

Comment: In the source text, *'for your sake'* gives a hint that Algernon regards Lane's comments about his skills of playing music. The source text is trying to convey Algernon's concern that Lane did not listen as if he missed it. The translators omit this phrase in translation. Further, *'forte'* is a direction in music that means to play loudly, which he did, but he did not play the piano well, so it is not his forte. Algernon is using the word *'forte'* ironically and as a pun that he can only put a lot of feelings into music. The translators used the word 'مقصد اعظم' as an equivalent for *forte*. The equivalence of "forte" in the target text can be 'قوت' or 'مضبوط پہلو'. The translators trim the message of the author by using a fuzzy equivalent. While rendering the verb phrase '*don't play*', the translators use the phrase 'بجا سکتا' having probability instead of the verb 'بجاتا'. The misinterpretation at phrasal level brings syntactical changes which results in the change of the original message.

In the last sentence of the dialogue, Algernon uses the phrase '*science of life'* which indicates the practical realities of life or the method of living of an organized kind of life. Algernon is explaining that he used methods only for life but not for playing music on piano. But in the target text, the translators missed the pun in the sentences, '*as for as piano is concerned, sentiment is my forte. I keep science for life'*. The author uses the musical instrument '*Piano*' which was a very powerful object in Victorian society. It was the Victorian version of television. It brought people together and knowing how to play it would give you a lot of standing. Algernon is devaluing important Victorian icon, who does not care about playing the piano properly and with expressions, but for him, life is not about rules, rather about sensation. '*It is better to have expression than accuracy'* is a pun that hints at Wilde's own dislike for tendencies of the society. The translators misinterpret the expression and the pun in the dialogue of Algernon. Target text gives an expression to the reader that as if Algernon is sorry for himself that he cannot play piano, rather he is sorry for Lane that he could not listen. In the source text, Algernon feels sorry for Lane that he could not listen to his sentiments. For him, following the rules in piano playing is not primary concern. The misinterpretation leads to the invisibility of the original message and the text. In this case, the cultural expressions within the speech remain invisible in the process of translation which further hints appropriation of expressions in the target text. This explains that the translators have more preference towards the circle of the target language.

3) Algernon: And speaking of the science of life, have you got the cucumber sandwiches cut for lady Bracknell? (Wilde, 1895, p. 3)

<div dir="rtl">الگرنان: ہاں یہ تو بتاؤ کیا تم نے لیڈی بریکنل کیلئے کھیرے کے سوسے تیار کیے میں ۔</div>

(Munim, 1928, p. 3)

Comment: In the process of translation, the translators use the phrase 'کھیرے کے

سوسے' for sandwiches. The equivalent used for sandwiches does not correspond to each

other. The word 'کبوری'has the quality of being cooked while sandwiches are usually not

cooked. Furthermore, both have different ingredients. Instead of borrowing the word, the translators prefer to localize the word.

Further, the translators also omit the initial phrase of speech '*And speaking of the science of life'* which gives a hint that the translators have missed the pun. Algernon used "the science of life" to make a connection with cucumber sandwiches. Cucumber sandwich was an iconic Victorian social staple. Wilde made a direct attack against hypocritical Victorians by posting cucumber sandwich to cosmic and ethereal theme of great magnitude such as it is the science of life. This shows that the translators do not take the expressions of source language into consideration which leads to invisibility of original message and cultural expressions. The over usage of same equivalent for the different source words indicates that the translators have limitations of words which make them to follow the linguistic trends of target circle in choosing the equivalent words.

4) **Algernon: Very natural, I am sure. That will do, Lane, thank you.** (Wilde, 1895, p. 4)

ہاں ایسا ہو سکتا ہے بس اسی قدر کافی ہے۔

(Munim, 1928, p. 5)

Comment: In the source text, use of the expression *thank you* explains that Algernon does not have Lane's need any more, so he asks him to leave. The source text is ripped off from its original message in the translation. The meaning in the target text is not clear. The next line spoken by Lane has also been omitted by the translators and kept the whole sentence invisible in the process. The impoverishment at word level is a vivid example of over usage of same equivalent for a source word which has a shade of being humble and respect for the servant which is missing in the target text. The target text instead of it gives a hint that Algernon is not humble and is rude to Lane. This difference and non-correspondence show that the translators are trying to fulfill the needs of the target text situation.

5) **Algernon: Lane's views on marriage seems somewhat lax. Really, if the lower orders don't set us a good example. what on earth is the use of them? They seem, as a class, to have absolutely no sense of moral responsibility.** (Wilde, 1895, p. 4)

لین کے حالات شادی کے متعلق کچھ عجب مذبذب میں ۔ در حقیقت اگر نیچ ذاتی والے ہمارے لئے کوئی عمدہ مثال قائم نہ

کریں تو پھر دنیا میں ان کا وجود بیکار ہے ۔ وہ اس قسم کے لوگ نظر آتے ہیں ۔ جنہیں اخلاقی ذمہ داریوں کا مطلق احساس نہیں ۔

(Munim, 1928, p. 5)

Comment: In the process of translation. the translators have domesticated the word *lower orders* by using the equivalent 'نیچ ذات' which has strong negative connotation in the

target culture. The meaning has been distorted in a sense that the contextual need of target culture is different comparing to the source culture. Normally, we could expect the upper class to set moral standards, but Algernon inverts the accepted order. The translators make it a simple statement in the translation by omitting the paradoxical question *'what on earth is the use of them?'* and translating it as 'تو پھر دنیا میں ان کا وجود بیکار ہے' that leads to invisibility of

the original message. The impoverishment does not correspond to the original words and shows a resistance by the translators to fulfill the linguistic needs of the target text. Hence, the process of translation embeds linguistic appropriation of the source text.

6) **Jack: (sitting down on the sofa). In the country.** (Wilde, 1895, p. 4)

جیک :(صوفہ پر بیٹھتے ہوئے) اپنے مکان پر۔

(Munim, 1928, p. 5)

Comment: In the source context, country means a small settlement outside large urban areas or the capital. The translators have not conveyed the message of original word by using a word 'مکان' as an equivalent for country. The word 'مکان' is a built house which

is not an equivalent of word *country* which makes the original invisible in the process of translation. The impoverishment at word level has the consequences of undermining the source word which has a broader meaning in the context which could not be assimilated in the target context. This shows that the negligence by the translators does not allow the reader to have the essence of the original work.

7) **Jack: (Pulling off his gloves·) When one is in town one amuses oneself. When one is in the country one amuses other people. It is excessively boring.** (Wilde, 1895, p. 4)

جیاک: (دستانے نکالتے ہوے) جب کوئی شہر میں رہتا ہے ۔ تو وہ خود اپنے آپ کو خوش کرتا ہے ۔ اور جب دیہات میں جاتا ہے ، تو

دوسروں کو خوش کرتا ہے ۔ ایک بے حد تکلیف دہ کام ہے ۔

(Munim, 1928, p. 6)

Comment: In the source text, the word *boring* gives the meaning of not interesting, dull, and monotonous. The translators use the word 'تکلیف دہ' which gives the meaning of afflicting/hurtful/painful. Distortion of message is apparent by using a formal equivalence. The word 'بیزار کن' is more literal equivalent for the word *boring*. The use of the equivalent is not less than quantitative impoverishment by making the original message invisible in the process. The impoverishment made on the part of the translators undermines the essence of the original intent. The resistance that is shown by the translators has the motives to make the target text more fluent and fulfill the needs of target language circle which dislocates the original word and its context in the process of translation.

8) **Jack: Perfectly horrid! Never speak to one of them.** (Wilde, 1895, p. 4)

جیک: ایک تکلیف دہ امر ہے اب تم اسکا تذکرہ نہ کرو ۔

(Munim, 1928, p. 6)

Comment: In the process of translation, the translators misinterpret the statement in the process of translation. Jack wants to express that he never speaks to anyone of them, but target text gives another meaning as he wants Algernon not to speak about the matter. Target text seems out of the context which is due to misinterpretation. The word horrid means *'unpleasant or unkind'* (Stevenson, 2010). The translators have used equivalent 'تکلیف دہ' for horrid, which is not the desired equivalent. The word 'تکلیف دہ' has equivalent hurtful or painful in English language. The misinterpretation is evident in the first part of the statement where Jack is talking about his neighbors as obnoxious or unpleasant people in response to Algernon. The translators have completely inverted the intent of the author leading to invisibility of the original message which also hints appropriation of the source text. The inversion is explaining the resistance showed by the translators to restrict the free play of words according to the source text. The inversion is a common trend in the translation that has the motives of preferring the circle of target language.

9) **Algernon: I thought you had come up for pleasure?... I called that business.**
   (Wilde, 1895, p. 5)

الگرنان: میں سمجھتا تھا کہ تم صرف تفریح کے لیے آ رہے ہو؟۔۔۔ میں اس کو معاملہ کہتا ہوں۔

(Munim, 1928, p. 7)

Comment: The word *business,* in the source text, has the meaning of 'work' whereas 'معاملہ' in the target text gives the meaning of '*an affair'*. The equivalent does not have the required meaning which the original author wants to convey. The use the word *'business'* here is used in terms of some monetary deal, that is to give a sense of joke on the part of Algernon against jack as if the love he is showing, is not for pleasure, but for benefit. Moreover, the word 'معاملہ' can be a nearer to the word used as an equivalent to business, but the better for it can be 'بیوپار' which the translators have avoided for no apparent

reason. The impoverishment made on the part of the translators undermines the essence of the original intent. The resistance that is shown for the words by the translators has the motives to make the target text more fluent and fulfill the needs of target language circle which dislocates the original word in the process of translation.

10) **Jack: How utterly unromantic!** (Wilde, 1895, p. 5)

<div dir="rtl">جیاک : تم کس قدر بد مذاق ہو؟</div>

(Munim, 1928, p. 7)

   Comment: In the process of translation, '*unromantic*' is rendered as 'بد مذاق'. The translators have rendered the response which is implicit. In that context, *unromantic* word gives the meaning of the word 'غیر رومانوی' which is nowhere nearer to the word 'بد مذاق'. The close equivalent of the word can be 'بد ذوق', but the literal translation does not suffice the meaning in this context. In the source text, the writer has used the sign of exclamation to express Jack's surprise in response to Algernon's speech whereas in the target text, the translators have rendered it into a question neglecting the original intent of having surprise. Furthermore, 'رومانوی' word is borrowed from European languages and localized to use in Urdu language which seems relevant to the context. The word '*romance*' is the root word which has further categories that could be used in different context. The translators have tried to borrow the word which shows the preference towards the circle of target language.

11) **Jack: I have no doubt about that, dear Algy. The divorce court was specially invented for the people whose memories are so curiously constituted.** (Wilde, 1895, p. 5)

<div dir="rtl">جیک : پیارے الگی! مجھے اس میں کوئی شبہ نہیں کہ محکمہ طلاق خاص طور پر انہی لوگوں کے لیے مقرر کیا گیا ہے ۔ جنکا حافظہ اس عجیب طرح پر بنایا گیا ہے ۔</div>

(Munim, 1928, p. 7)

Comment: In the process of translation, the translators use the word '؏ طلاق' as

an equivalent for '*divorce court*' which stands as dynamic equivalent to each other. As

court has a better equivalent of 'عدالت' in Urdu language. Another important thing is that

court is the place where proceedings of divorce can be initiated and completed. Jack wants

to hint it for such married couples who go to 'divorce courts' for the negligence of their

husband whereas '؏' usually does not carry such proceedings. The meaning lies in

nuance which is not rendered into target text. Consequently, the preference towards the

circle of target language keeps the original message invisible in the process of translation.

12) **Jack: Of course, it's mine. [Moving to him.] You have seen me with it a hundred times, and you have no right whatsoever to read what is written inside. It is ungentlemanly thing to read to a private cigarette case.** (Wilde, 1895, p. 6)

Jack: I am quite aware of the fact, and I don't propose to discuss modern culture. It isn't the sort of thing one should talk off in private. I simply want my cigarette case back. (Wilde, 1895, p. 6)

جیک : یقیناً یہ میرا کیس ہے (الگر نان کی طرف بڑھتا ہے، تم نے اسے بیسیوں مرتبہ میرے پاس دیکھا ہے، اندر لکھے ہوئے کو

تمہیں دیکھنے کا کوئی حق نہیں کسی کی خانگی سگریٹ کیس کی عبارت پڑھنا ایک غیر شریف حرکت ہے ۔

جیک : میں اس سے بخوبی واقف ہوں، اور میں تمدن جدید پر بحث کرنا نہیں چاہتا اور نہ خانگی ملاقات میں اس قسم کی بحث کرنی

چاہیئے میں صرف اپنا سگریٹ کیس مانگتا ہوں ۔

(Munim, 1928, pp. 9-10)

Comment: In the source text, the use of word *private* in both dialogues has two

different class levels. In the former private is used as an adjective whereas in the later,

private is used as a noun. The translators have rendered the word *private* in both dialogues with using a single word 'غانگی' which is an overarching word for 'خاص، گھریلو، نجی، ذاتی'. All the words are adjective in the target language, but the use of the word 'غانگی' seems to be an equivalent in the context in the former dialogue, but in the later, target language demands an additional word which the translator did as 'ملاقات'. This addition explains that the target language shows the limitation of this word. Therefore, the translators have localized the word. Localization at word level has the clear indication of preference towards the circle of target language.

13) **Gwendolen: Pray don't talk about weather, Mr. Worthing. Whenever people talk about the weather, I feel quite certain that they mean something else. And that makes me so nervous.** (Wilde, 1895, p. 11)

<div dir="rtl">

گوینڈولن ؛ مسٹر وردنگ! موسم کا تذکرہ نہ کیجیے ، جب کوئی موسم کا ذکر کرتا ہے تو میں سمجھتی ہون اسکے اور معنی ہیں، اور میں اسے بالکل پسند نہیں کرتی۔

</div>

(Munim, 1928, p. 21)

Comment: In the source text, Gwendolen indicates that discussion about weather makes her uneasy. *Nervous* is a state when one feels agitated or uneasy. The translators use an equivalent 'پسند نہیں کرتی' which is dynamic in nature which can be synonymous to *I do not lik*e. The use such an equivalent obviously gives a hint that things which agitate a person are always disliked. Therefore, a single word is used for in the target text which does not correspond exactly to the source word. However, they use our word *nervous* is good enough to explain the intent of the author, but the translators could not assimilate it. This misinterpretation leads to the invisibility of original message.

14) **Miss Prism: That depends on the intellectual sympathies of woman. Maturity can always be developed on. Ripeness can be trusted. Young women are green. [Dr.**

Chasuble starts.] I spoke horticulturally. My metaphor was drawn from fruits. But where is Cecily? (Wilde, 1895, p. 25)

مس پریزم : یہ اس عورت کی فطرتی ہمدردی پر منحصر ہے، بلوعت پر ہمیشہ اعتبار کیا جا سکتا ہے اور پختگی قابل اعتماد ہے ۔ اور

نوجوان عورتیں شیرینیوں کے ماند میں (چیسبل تعجب سے دیکھتا ہے) میں اصول باغبانی کے مطابق کہہ رہی ہوں ہوں میرا استعارہ

پھلوں سے لیا ہوا ہے ۔ لیکن سلی کہاں ہے ۔

(Munim, 1928, p. 51)

Comment: In the source text, the use of the word *intellectual* is related to cerebral or cognitive quality which is rendered as 'فطرتی' referring to have a quality by birth. Both the words do not correspond to each other semantically and highlight as a fuzzy match. Further, *maturity* refers to mental quality which is rendered as 'بلوعت' which is a physical trait. Again, the words have very less semantic relation. The fuzzy matches show the quantitative impoverishment in the process of translation on the part of translators.

The author, in the source text, uses a vehicle *green* for young women to show their inexperience in this context. The translators use the vehicle 'شیرینیوں' as an equivalent for *green,* which does not convey the inexperience, as in the target language the metaphor of 'شیرنی' is used for bravery or care. Further, the author refers the smile towards *horticulture*.

The translators do not assimilate the original context of the source text. They render it according to their convenience and by using synonyms, but not the equivalent vehicle that fits in the context. As a result, the original message remains invisible in the target text with a deformed simile that has no relevance in the context.

15) Jack: (Shakes Miss Prism's hand in a tragic manner·) (Wilde, 1895, p. 25)

جیک : (پریزم سے خیرتناک انداز سے ہاتھ ملاتا ہے) ۔

Comment: The use of word *tragic,* in the source text, refers to sorrow. Jack shakes hand in a sorrowful manner like a man who has suffered bereavement. The translators render it as 'حیرتناک' which refers to something surprising or astonishing. The equivalent used in the target text does not correspond exactly to the source text word. The translator could not a assimilate the meaning in nuance. Consequently, the translators used an equivalent which is a fuzzy match semantically. Hence, the original message gets lost in the process and remains invisible. The alteration made on the part of the translators undermines the essence of the original intent. The resistance that is shown by the translators has the motives to make the target text more fluent and fulfill the needs of target language circle which dislocates the original text in the process of translation.

16) **Chasuble: Not at all. The sprinkling and indeed the imagine of adults are a perfectly canonical practice.** (Wilde, 1895, p. 27)

Jack: immersion! (Wilde, 1895, p. 27)

چیسبل : نہیں بالکل نہیں پانی کا چھڑکنا (بپتسمہ) اور نوجوانوں کے رسوم (کرسچننگ) ادا کرنا پادریوں کا کام ہی ہے ۔

جیک : پانی کا چھڑکنا؟

Comment: In the source text, Chasuble expresses that for him being a priest, christening a child is not botheration. A priest heads must sprinkle some water on the body of a child at the time of christening and the whole body of an adult is immersed in water. A priest is fully authorized to do that. The translators render the word *sprinkling* but subtract the *immersion* and compensate it with 'کرسچننگ'. These both are part of the ceremony of baptism when someone is christened. The whole Christian practice is not rendered according to the speech of Chasuble in the source text. The *immersion* here gives

the meaning of 'submerging someone in water, which Jack does not like and expresses his emotions of concern. For that author uses sign of exclamation. The translators again missed the corresponding equivalent and used 'پانی کا چھڑکنا' as a compensation. Lack of assimilation and interpretation of the words according to the source context gives a hint of invisibility of original text, but the cultural value of the words also remain hidden from the reader. This is a vivid example of preferring the circle of target language.

17) **Cecily: What an impetuous boy he is! I like his hair so much. I must enter his proposal in my diary.** (Wilde, 1895, p. 33)

سلی : کیسا شریر شخص ہے، مجھے اسکے بال بے غد پسند ہیں ،اسکے الفاظ ڈائری میں درج کر لینا چاہیے ۔

(Munim, 1928, p. 66)

Comment: In the source text, the adjective *impetuous* used for Algernon gives the meaning of rash or hasty whereas the equivalent used in the target text is 'شریر' has connotation of being naughtier. *Naughtier* and *hasty* do not correspond to each other. Hence, the equivalent used by the translators gives a fuzzy match in terms of meaning. A naughtier person can be hasty, but a hasty person may not be naughtier. Further, in the source text, Cecily wants to record the proposal of Algernon and not any random words whereas the translators use an equivalent 'الفاظ' which is a general term for any word. Here, the translators try to localize the terms and render without interpreting the words according to the meaning they have. Consequently, the original message remains invisible in the process and has resistance towards the circle of the source language.

18) **Cecily: My dear guardian, with the assistance of Miss Prism has the arduous task of looking after me.** (Wilde, 1895, p. 34)

سلی : میری پیاری محافظ مس پریزم میری محافظت کا دشوار فرض ادا کرتی ہیں ۔

(Munim, 1928, p. 69)

Comment: Firstly, according to the source text, *guardian* of Cecily is Jack and Miss Prism assists him in looking after Cecily. Secondly, the translators use equivalent 'محافظ' for guardian and 'محافظت' for looking after. A guardian is the custodian of both property and the person who is unable to manage his/her own affairs whereas 'محافظ' has multiple meanings. In general, the word is used specifically for the one who guards, but guardian has a meaning in nuance. 'محافظ' can be the synonym of it but not the exact meaning.

Same goes for the word 'محافظت' which is infinitive in the target language. In the source text, the phrase *look after* is used for taking care whereas the translators try to use one equivalent for two different words having slightly different meanings. The change of guardianship from Jack to Miss Prism explains that the translators could not assimilate the original message. Hence, it remains invisible which basically allows appropriation to take place.

19) **Gwendolen: Five counties! I don't think I should like that; I hate crowds.** (Wilde, 1895, p. 36)

<div dir="rtl">

گوینڈولن : پانچ صوبے میں نہیں سمجھ سکتی کہ لوگوں کو وہاں دیکھ کر کسی قسم کی خوشی ہوگی۔

</div>

(Munim, 1928, p. 73)

Comment: In the source text, the word *county* is used for are territorial or administrative division for a town or district. On the other hand, the word 'صوبے' is used for a province which has several administrative districts in towns. 'صوبے' mostly, but not always, has larger area in territory whereas a county mostly, but not always has smaller area in comparison to a province. The equivalent does not correspond exactly. Therefore, the original term stays invisible for readers, as it has foreign reference. The improvement made on the part of the translators undermines the essence of the original intent. The

resistance that is shown by the translators has the motives to make the target text more fluent and fulfill the needs of target language circle which dislocates the original word in the process of translation.

20) Jack: (slowly and hesitatingly) (Wilde, 1895, p. 38)

<div dir="rtl">جیک: (تعجب سے)</div>

(Munim, 1928, p. 78)

Comment: In the process of translation, the translators use single expression 'تعجب,

for two variant narrative expressions of the source language. Here, Jack talks in slow and hesitating manner, which shows his guilt for his lies. He is not surprised rather worried about the situation when the truth was revealed about his actual name. Using the same equivalent for different source words indicates that the translators are not interpreting the words for their face value or differentiating them in nuance. They also try to make the text fluent which results in invisibility of the original message. The narrative expressions are used to perform the function of setting and tone for the dialogue. A blind eye towards such important part of the source text shows that the translators are inclined towards the fulfillment of target text needs and not towards appreciating the source language and dramatic techniques.

21) Salome: Yes; he says terrible things about her. (Wilde, 1894, p. 6)

<div dir="rtl">سلمیٰ: ہاں وہ میری ماں کے متعلق خوفناک پیشنگوئیاں کرتا ہے۔</div>

(Dehlvi, 1931, p. 16)

Comment: In the source text, the author uses the phrase *'terrible things'* referring towards the bad things Iokanaan says about Salome's mother. The word 'things' is used in general term and not specified as predictions. The previous and later speeches explain this that Iokanaan not only talks about the past acts but future possibilities. Hence, things are not specific to predictions. The translator renders it in such a way that as if he is only predicting about Salome's mother. The interpretation lacks the facet of past. Consequently,

the word 'پیشنگوئیاں' does not convey the complete message of the original word which makes

the original text invisible. The changes, made on the part of the translators, undermines the

essence of the original intent. The resistance that is shown by the translators has the motives

to make the target text more fluent and fulfill the needs of target language circle which

dislocates the original text in the process of translation.

22) **Iokanaan: Who is this woman who is looking at me? I will not have her look at me. Wherefore doth she looks at me, with her golden eyes, under her gilded eyelids?** (Wilde, 1894, p. 10)

یوقنان: یہ کون عورت ہے۔ جو مجھ کو اسطرح دیکھ رہی ہے۔ میں ہرگزاسکی ناپاک نظر گوارہ نہیں کر سکتا،آخر وہ کیوں اپنی نرگسی آنکھوں

سے مجھے گھور رہی ہے؟

(Dehlvi, 1931, p. 23)

Comment: In the process of translation, the translator uses 'نرگسی آنکھوں' for the

words '*golden eyes*' and 'gilded eyelids. The word 'نرگسی' refers to the flower of Narcissus

which does not correspond to golden eyes. The adjective *'golden'* refers to colored like gold, so does the adjective 'gilded' gives the meaning of covered thinly with gold leaf. The equivalents stand poles a part. Consequently, the interpretation of the original words does not provide the same effect of the originals in the target text which leads to invisibility of original words. The changes at word level show that the translator is moving towards the circle of the target language and moves the author and the text away from its original position that has a value in the source culture.

4.7 The Destruction of Rhythms

1) **Algernon: Well, my dear fellow, you need not eat as if you were going to eat at all. You behave as if you were married to her already. You are not married to her already, and I don't think you ever will be.** (Wilde, 1895, p. 5)

الگی: لیکن تم کو اسطرح نہیں کھانا چاہیے جس سے معلوم ہو تم سبھی کھا جانے والے ہو، تمہارے طرز عمل سے یہ معلوم ہوتا ہے کہ اس سے تمہاری شادی ہو چکی ہے ۔ اور تم سب کھا جانے کے حقدار ہو حالانکہ ابتک تمہاری شادی نہیں ہوئی ۔اور نہ ہو گی۔

(Munim, 1928, p. 8)

Comment: In the process of translation, the translators have omitted the phrase '*my dear fellow'* in the translation. Though, the message remains intact, but rhythm of the source text is not followed. Furthermore, the pun is rendered casually to produce the same affect that is present in the source text. The change of past sense with the phrase *'you were'* is rendered as 'ہو چکی ہے' which does not provide the same taste of the source context. Again, in the source text, Algernon suggests Jack not to think about marrying Gwendolen, whereas the translators omit thinking part which does not provide the same flow of the sentence. In other words, musical flow which brings an aesthetic pleasure to the readers gets disturbed and remains invisible in the process. The invisibility takes the author towards the circle of target language and resists towards the introduction of source rhythm and flow of the text.

2) **Algernon: My dear fellow, it isn't easy to be anything nowadays. There's such a lot of beastly competition about. [The sound of an electric bell is heard.] Ah! that must be Aunt Augusta. Only relatives, or creditors, ever ring in that Wagnerian manner. Now, if I get her out of the way for ten minutes, so that you can have an opportunity for proposing to Gwendolen, may I dine with you to-night at Willis's?** (Wilde, 1895, p. 9)

الگی : میرے پیارے دوست! آجکل کوئی چیز بھی آسان نہیں ہر ایک چیز کے لیے جدوجہد کرنی پڑتی ہے،(گھنٹی کی آواز آتی

ہے) آہ خالہ اگسٹا ہونگی صرف رشتہ داریا قرض داراس طرح گھنٹی بجاتے ہیں، اب یہ کہواگر میں دس منٹ کے لیے انہیں

باہر لے جاؤں، اور تمہیں گویںڈولن سے اظہار محبت کا موقع دوں توکیا میں تمہارے ساتھ ولسن میں رات کاکھانا کھا سکتا ہوں۔

(Munim, 1928, p. 17)

Comment: In the source text, *Wagnerian manner* is used in the sense of *'authoritative'*. The term refers to the manner of Wagner, a famous German musical composer and conductor. The authoritative manner describes self-confidence of the person ringing the bell. The translators do not introduce the term in the target text and render it as 'اسی طرح' which does not refer to the source text and the humor is lost in the process. The

rhythm and flow created by using the term have not been converted in the target text for the target readers. Hence, the translators remain invisible by rendering it in fluent in text. The shift from the circle of source language undermines the concept of Wagnerian manner which does reach to the target readers in the process of translation. Such a preference also dislocates the cultural value of the term and restrict the flow of source text into the target text.

3) **Lady Bracknell: Pardon me, you are not engaged to anyone. When you do become engaged to someone, I, or your father, should his health permit him, will inform you of the fact. An engagement should come on a young girl as a surprise, pleasant or unpleasant, as the case may be. It is hardly a matter that she could be allowed to arrange for herself . . . And now I have a few questions to put to you, Mr. Worthing. While I am making these inquiries, you, Gwendolen, will wait for me below in the carriage.** (Wilde, 1895, p. 14)

لیڈی : مجھے معاف کرو تم اب تک کسی کے ساتھ منسوب نہیں ہوئی ہو، جب تم منسوب ہو جاؤگی اسوقت مین یا تمہارا باپ (اگر

اسکی تندرستی اجازت دے) تو تم کو اسکی اجازت دیں گے منسوب ہونیکی خبر لڑکی کو یک بیک سنانی چاہیے ؟اس قسم کے

معاملات کو وہ طے نہیں کر سکتی۔۔۔۔مسٹر وردنگ! مجھے تم سے کچھ سوالات کرنے ہیں غیندولن! جب تک میں گفتگوکروں تم

گاڑی کے پاس میرا انتظار کرتی رہو!

(Munim, 1928, p. 25)

Comment: The pun in the source text is conveyed through an incongruence comment by Lady Bracknell that Gwendolen is not engaged to anyone and she will be informed about her engagement by her parents. She further explains that information of an engagement should be a surprise either it is pleasant or unpleasant for her. The later clause of the pun creates more amusement for the audience, but the translators omit that part of the sentence and prefer to render the first clause. Further, the translators use an equivalent

'یک بیک' for the word surprise which is a fuzzy match. The word surprise has the

connotation of mild astonishment, but 'یک بیک' gives the meaning of abruptly which does

not correspond to the original. The omission and using a fuzzy match break the musical flow of the text Consequently, the original message remains invisible in the process. The resistance to the musical flow by the translators undermines the essence of the original intent. Such a resistance has the motives to make the target text more fluent and fulfill the needs of target language circle which dislocates the original text in the process of translation.

4) **Lady Bracknell: I am glad to hear it. A man should always have an occupation of some kind. There are far too many idle men in London as it is. How old are you?**
(Wilde, 1895, p. 14)

لیڈی: مجھے یہ معلوم کرکے خوشی ہوی ایک نوجوان کیلئے ہمیشہ کوئی نہ کوئی مشغلہ ہونا چاہیئے، تمھاری عمر کیا ہے؟

(Munim, 1928, p. 26)

Comment: In the source text, in reply to Jack's admission that he smokes, Lady makes a humorous and incongruous remark that smoking is a good occupation and having an occupation is a good thing for a man. Smoking, in the source text, is regarded as an

occupation. Now this is a trivial according, but according to Lady, London has many idle men. So, having such an occupation is even good for her. The translators do not prefer to add this part int the target text which somehow does not provide the humor provided in the source text. As a result, the pun remains invisible in the target text. The puns and comical remarks have a value in the source text as it is a genre of comedy. The comic play rendered by using the statements cannot transfer its true essence to the target text which has a sense of appropriation that does not count the value of the original text.

5) **Lady Bracknell: A country house! How many bedrooms! Well that point can be cleared up afterwards. You have a town house, I hope? A girl with a simple, unspoiled nature, like Gwendolen, could hardly be expected to reside in the country.** (Wilde, 1895, p. 15)

لیڈی : ایک دیہاتی مکان؟ کیا خوب ! اچھا یہ بات بعد میں طے ہو سکتی ہے گویندولن جیسی زندہ دلی نازنین دیہات میں زندگی

بسر نہیں کر سکتی۔

(Munim, 1928, pp. 27-28)

Comment: In the source text, Lady Bracknell, with an expression of surprise says that you own a house in the countryside, and then pokes a question about the number of bedrooms it has. In the target text, the translators refer to convey the message of house, but omit the question about the number of rooms, which creates humor. This breaks the rhythmical effect of the source text. Further, they offer a phrase 'کیا خوب!' in the target text for the readers which is not the part of the source text. The equivalent used does not provide the effect of source word, as it does not give the original information in the target text.

Further, she pokes a witty paradox that she is a city girl and does not have a refine knowledge or taste (unsophisticated) which creates humor. Normally, girls having simple nature our unspoiled nature are found only in countryside, but here the city is regarded as the proper abode for such girls. The translators assimilate the message to some extent but the equivalent 'زندہ دلی نازنین' does not refer to *simple, unspoiled nature.* نازنین refers to *'a*

delicate woman' who can have refined knowledge whereas the author mentions that she does not have '*refined knowledge'* by using the word *'unspoiled'*. The word '*simple'* gives the meaning of 'plain or basic'. The traits of Gwendolen, who is a city girl, are not conveyed to the target readers, the way they are mentioned in the source text. Consequently, the pun in the witty paradox remains invisible in the process. The resistance that is shown by the translators has the motives to make the target text more fluent and fulfill the needs of target language circle which dislocates the original text in the process of translation.

6) **Lady Bracknell: To lose one parent, Mr. Worthing may be regarded as misfortune; to lose both looks like carelessness. Who was your father? He was evidently a man of some wealth. Was he born in what the Radical papers call the purple of commerce, or did he rise from the ranks of the aristocracy?** (Wilde, 1895, p. 15)

لیڈی : دونوں! معلوم ہوتا ہے لاپرواہی برتی گئی ۔ تمہارا باپ کون تھا، معلوم ہوتا ہے کہ وہ ایک متمول شخص تھا، کیا وہ طبقہ تجار میں پیدا ہوا تھا، یا اسکا تعلق کسی نواب کے خاندان سے تھا؟

(Munim, 1928, p. 29)

Comment: In the source text, Lady Bracknell attributes the death of one parent as a misfortune and paradoxically says that the death of both parents shows carelessness on Jack's part. The translators render the later part of the sentence, but initial clauses are omitted which provides a base for the later. Without initial clauses, the effect of humor does not remain equivalent to the original. The target text becomes fluent, but the original text remains invisible in the process. The invisibility further leads to appropriation which indicates that the translators have dislocated the linguistic value of the pun and humorous remarks in the process of translation.

7) **Gwendolen: Your Christian name has an irresistible fascination. The simplicity of your character makes you exquisitely incomprehensible to me. Your town address at Albany I have. What is your address in country?** (Wilde, 1895, p. 19)

گیونڈولن : تمہارا عیسائی نام میرے لیئے ہمیشہ باعث دلچسپی ہوگا۔ تمہارا شہر کا پتہ تو مجھے پتہ ہے ،مگر گاؤں کا پتہ کیا ہے۔

(Munim, 1928, p. 37)

Comment: The source text elaborates the feelings of Gwendolen towards the name Earnest and his personality. In the phrase '*irresistible fascination*', *irresistible* as an adjective gives the meaning of 'not able to resist' and *fascination* is a state of being intensely interested. The translators use the equivalent 'باعث دلچسپی' for the phrase, but it only corresponds to the fascination. Meanwhile, the adjective *irresistible* is not incorporated. Further, the translators use future tense 'ہوگا' to express the time whereas the source text elaborates the present state of Gwendolen. Another omission is of a striking comic paradox *'the simplicity of your character makes you exquisitely incomprehensible to me'*. If a character is simple, why should he/she be incomprehensible. The flow and rhythm present in the source text are destructed in the target text. The comical expression remains invisible in the target text, so does the original message and the feeling of the characters. Further, the name of the specific address Albany is eliminated and made it a general address in the target text. In this process, the message becomes invisible at various points.

8) **Cecily: [Coming over very slowly.] But I don't like German. It isn't at all becoming language. I know perfectly well that I look quite plain after my German lesson.** (Wilde, 1895, p. 20)

سیلی: (آہستہ آہستہ آتے ہوئے) لیکن مجھے جرمن سے کوئی دلچسپی نہیں ۔ وہ دوسروں کیلئے ایک مشکل زبان ہے ۔ میں بخوبی جانتی ہوں کہ جرمن میں سبق پڑھنے کے بعد میں ویسی ہی کوری رہتی ہوں جیسی کی پہلے تھی۔

(Munim, 1928, p. 40)

Comment: In the source text, Cecily expresses her views about learning German language. She says that it is not at all a suitable or elegant language. She uses the word '*becoming*' in the sense of suitability and elegance whereas the translators render it as 'مشکل'

زبانٰ. The equivalent refers to a difficult language which does not correspond to the intent of the author. This shows lack of assimilation and incorporation on part of the translators.

Further, she flings a paradoxical remark that studying German has the effect of diminishing her physical charm whereas the translators interpret it as ' ویسی ہی کوری رہتی ٰہوں , جیسی کی پہلے تھی, giving a hint that she does not understand even after learning a lesson of German which is opposite to what the author intended to say. The translators could not incorporate the original message and destroy the pun and rhythm of the text in the process. The target readers only get a message of translators and not the original message.

9) **Cecily: Miss Fairfax! I suppose one of the many good elderly women who are associated with Uncle Jack in some of his philanthropic work in London. I don't quite like women who are interested in philanthropic work. I think it is so forward of them.** (Wilde, 1895, p. 33)

سلی: مس فیر فیکس! میں سمجھتی ہوں کہ بہت عمر رسیدہ عورت ہوگی جو مسٹر جیک کے ساتھ بہبودی خلائق کے کاموں میں مصروف رہتی ہے ۔ میں ان عورتوں کو بالکل پسند نہیں کرتی جو اس قسم کے کاموں سے دلچپی لیتی ہیں ۔ میرے خیال میں یہ انکی زیادتی ہے۔

(Munim, 1928, p. 67)

Comment: In the source text, Cecily does not like those women who are interested in humanitarian activities. She thinks that such women are *forward* referring towards their outspoken attitude. This is an amusing remark as women doing philanthropic work may be less forward as Cecily herself is in expressing her love for Algernon. The translators could not assimilate and read a comical remark. So, they try to compensate it with an equivalent ' زیادتی' for *forward*. The equivalent refers towards something done with bad intention, which obviously does not correspond to the original. As a result, the pun remains invisible

for readers in the target text. The resistance that is shown by the translators has the motives to make the target text more fluent and fulfill the needs of target language circle which dislocates the original text in the process of translation.

10) **Lady Bracknell: This noise is extremely unpleasant. It sounds as if he was having an argument. I dislike arguments of any kind. They are always vulgar and often convincing.** (Wilde, 1895, p. 49)

لیڈی: یہ آواز بلکل ناگوار معلوم ہوتی ہے اس سے معلوم ہوتا ہے کی کوئی شخص سخت بحث کر رہا ہے اور مجھے ہر قسم کی بحث سے نفرت ہے۔

(Munim, 1928, p. 103)

Comment: In the source text, Lady Bracknell is of the view that she dislikes argument which is quite amusing because she argues all the time with those she is talking to. Further, she explains that the reason of disliking argument, as such arguments are undignified and often convincing. This is a paradoxical and amusing remark. The translators prefer to omit the reason *'vulgar and often convincing'* which shows that they have missed the pun in her talk and her incongruous approach. As a result, the readers would remain at distance from the pun of the source text. The translators have only preferred the linguistic needs of the target text and neglected the original by making a convincing expression that it is an original work itself.

11) **Gwendolen: This suspense is terrible. I hope it will last.** (Wilde, 1895, p. 49)

گوینڈولن: یہ انتظار تو بہت تکلیف دہ ہے۔

(Munim, 1928, p. 103)

Comment: In the source text, the paradoxical wit is expressed by Gwendolen in the source text. If uncertainty is unbearable why should it last? When Jack searches for the bag in which he was found she is in suspense. She wishes this suspense will continue. The translators render the first sentence of this paradoxical remark but omit the wishful sentence *'I hope it will last'*. The rhythm of the text, which makes it humorous, losses in the process

of translation. Consequently, the readers do not get a chance to enjoy the original paradoxical statement. The changes bring forth the invisibility of the original tone of the comical remark in the target text. The change made by the translators undermines the essence of the original intent. The resistance that is shown by the translators has the motives to make the target text more fluent and fulfill the needs of target language circle which dislocates the original text in the process of translation.

4.8 The Destruction of Underlying Networks of Signification

1) **Lady Bracknell: Good afternoon, dear Algernon, I hope you are behaving very well.** (Wilde, 1895, p. 9)

لیڈی بریکنل: 'گڈ آفٹر نون' پیارے الگی! میں امید کرتی ہوں تم اچھی طرح بسر کر رہے ہوں گے،

(Munim, 1928, p. 17)

Comment: The important point to notice in the source text is that Lady Bracknell, upon meeting her nephew, Algernon do not ask whether he is doing *feeling well*, instead of it, she hopes that he is *behaving well*. The translators either do not assimilate the source message or do not want to incorporate the specific work by having and use 'بسر' as a

dynamic equivalent with reference to gloss translation, but underlying network of words gets disturbed. In later conversation, Algernon replies that he is feeling well but she highlights that there is a difference between '*behaving well'* and *'feeling well'* and those who feel well normally do not behave well. The translators try to incorporate later conversation, but the base of later is initial remarks by Lady Bracknell which are omitted. The omission does not produce the same effect of humor in that specific conversation for the target readers. The significance of underlying pattern allows the text to keep its flow in the conversation. This pattern makes the text coherent which is undermined and produced a new form according to the needs of circle of target language. In other words, the pattern is dislocated, and a fluent text is achieved by the translators.

2) **Lady Bracknell: In the carriage. Grand Island!** (Wilde, 1895, p. 14)

لیڈی: گوینڈولن! گاڑی کے پاس۔

(Munim, 1928, p. 26)

Comment: In the source text, the phrase *'In the carriage'* indicates that the lady wants her daughter to go and wait in the carriage and not outside or near it whereas the

translators use the word 'پاس' for the preposition 'in'. The equivalent 'پاس' gives the

meaning of near in the source language which obviously is not mentioned in the target text. The translators, somehow, neglect the network of words which makes the source text uniform. As a result, the underlying network gets disturbed. The change brings forth the invisibility of the original pattern of the sentence by undermining the essence of the original intent. The resistance that is shown by the translators has the motives to make the target text more fluent and fulfill the needs of target language circle which dislocates the original pattern of the text in the process of translation.

4.9 The Destruction of Linguistic Patterning

1) **Algernon: How immensely you must amuse them!** (Wilde, 1895, p. 4)

<div dir="rtl">الگرنان : تم اپنے ہمسایوں کو کس قدر خوش کرتے ہو؟</div>

(Munim, 1928, p. 6)

Comment: The source text conveys the expression of Algernon who is stressing his point of view with the use of exclamation mark. The translators have domesticated the source text and totally inverted the meaning by converting it into a question. Linguistic parsing makes the original message invisible in the translation. The translators have completely inverted the intent of the author leading to invisibility of the original message which also hints appropriation of the source text. The inversion is explaining the resistance showed by the translators to restrict the free play of words according to the source text. The inversion is a common trend in the translation that has the motives of preferring the circle of target language.

2) **Enter lane wait the cigarettes case on a salver. Algernon takes it at once. Lane goes out.** (Wilde, 1895, p. 6)

<div dir="rtl">لین سگریٹ کیس لیکر کمرے میں داخل ہوتا ہے اور الگرنان لین کے ہاتھ سے کیس لے لیتا ہے۔</div>

(Munim, 1928, p. 9)

Comment: In a play, props are used to depict the situation and context in which the characters live. In other words, that provides cultural value to the things of a society. The drama was staged during the Victorian era. Therefore, the author, in the source text, uses *salver* which is a kind of silver tray which was used in Europe every rendering 17th century in England. Initially, the food served in it was for royalty and before serving the food in salver, it was tested for poison by the slaves. In Victorian era, it was preferred by members of society with higher social standing to use the salver. The translators ignore the word and omit it. In Hindustan, for salver, words like 'رکابی یا تشتری' and 'پلیٹ' are common.

But the translators keep the word invisible for the target readers. Further, in the target text the clause 'ہاتھ سے لے لیتا ہے' cannot be equivalent of *'takes at once'*. The translators here prefer to use dynamics sentence by neglecting the pattern of the sentence.

3) **Algernon: Oh! it is absurd to have a hard and fast rule about what one should read, and one shouldn't. More than half of modern culture depends on what one shouldn't read.** (Wilde, 1895, p. 6)

الگی اوہ یہ ناممکن العمل بات ہے ایک سخت اصول بنا دینا کہ ایک چیز پڑھیں اور ایک نہ پڑھیں آسان بات ہے ۔ تمدن جدید کا راز زیادہ تر اسی پر منحصر ہے ، کہ ہر ایک چیز پڑھی جائے ۔

(Munim, 1928, p. 10)

Comment: In the source text, the word *absurd* gives the meaning of illogical, wildly unreasonable or irrational. The author wants to convey the message with pun that it is irrational to frame any rigid rules about what one should read and what one should not read. The translators used the phrase 'ناممکن العقل' as a formal equivalent for the word *absurd*.

Absurd things are not possible to do, but in doing so the underlying structure and message do not remain the same as that of the source text. The syntactical change is also visible when the translator makes an addition of the clause 'آسان بات ہے' which is a kind of oversimplification of the sentence of the of the source text. In other words, the destruction of linguistic pattern occurs.

The translators in the process also omitted the phrase '*more than half of ....*' while adding the clause 'آسان بات ہے' which ultimately gives the hint of compensation made in the target text. In the last part of the speech, the translators have completely inverted the message. The source text clearly has a pun in saying that more than half of the modern culture depends on what one should not read. But target text conveys the message in the

sentence 'ہر ایک چیز پڑھی جائے' that modern culture depends on the idea of reading everything.

The changes made in conveying original text indicates the translators missed a pun and did not assimilate the source text. As a result, it remains invisible.

4) **Jack: My dear fellow, there is nothing improbable about my explanation at all. In fact, it's perfectly ordinary. Old Mr. Thomas Cardew, who adopted me when I was a little boy, made me in his will guardian to his grand-daughter, Miss Cecily Cardew. Cecily, who addresses me as her uncle from motives of respect that you could not possibly appreciate, lives at my place in the country under the charge of her admirable governess, Miss Prism.** (Wilde, 1895, p. 7)

جیک : میرے پیارے دوست! میرا بیان کسی صورت بھی بعید از قیاس نہیں ہے بلکہ ایک معمولی بات ہے ۔ ضعیف مسٹر تھامس کارڈیو نے مجھے گود لیا۔ اس وقت میں بالکل بچہ تھا۔ انہوں نی مرتے وقت اپنی پوتی مس سلی کارڈیو کا مجھے ولی مقرر کیا اسی واسطے سلی عزت کے ساتھ مجھے پچا پکارتی ہے جسکی تم قدر نہیں کرتے، وہ اپنی اتالیقہ مس پریزم کی محافظت میں نہایت آرام سے زندگی بسر کر رہی ہے،

(Munim, 1928, p. 13)

Comment: In the source text, the speech is a fling at Algernon by Jack. Jack wants to express that Cecily addresses me as uncle because of respect that she feels for me. Jack further flings a sarcastic remark that a man like Algernon will not be able to understand that a girl can have feelings of respect towards a man like this. The later clause of sentence '*you could not possibly appreciate*' having the modal verb and use of the word possibly adds to the flavor of sarcasm. This flavor is missing in 'جسکی تم قدر نہیں کرتے'. The translators,

in the process, make it an assertive sentence while rendering a sentence having modal verb. They neglect the linguistic pattern which makes it more sarcastic. As a result, the text does not remain homogeneous as it is in the source text. However, it is not difficult to detect as to why the translator is resorting to this act of neglecting the linguistic pattern of the source

text. These are purely the linguistic considerations which are dictating the lexical and syntactic choice of the translator here. If so, then the translator is conveniently sacrificing the actuality of the source text to the structural exigencies of the target text.

5) **Algernon: Yes and did the happy English home has proved in half the time.** (Wilde, 1895, p. 9)

<div dir="rtl">الگی: ہاں، اور انگریزی پر لطف زندگی نے اسکی تائید کی ہے،</div>

(Munim, 1928, p. 16)

Comment: The author, in the source text, wants to convey the message that the theory of having three companions and marriage life followed by French drama for fifty years is proved true in case of married people in England during last twenty-five years. In other words, English people have taken half their time to prove the truth of this theory whereas the translators prefer gloss translation and omit the ending phrase *'half of the time'*. In the process, they also use a phrase 'انگریزی پر لطف زندگی' for *'happy English home'* which, in the source text means married people in England. On the other hand, پر لطف زندگی does not have the meaning of married people. It only gives the meaning of happy. The translators could not assimilate the exact meaning of the phrase. Therefore, they make the compensation by adding the phrase 'پر لطف زندگی'. The use of synonymous equivalent in the target text shows quantitative impoverishment which leads to invisibility of original phrase.

6) **Gwendolen: Oh! I hope I am not that. It would leave no room for development, And I intend to develop in many directions.** (Wilde, 1895, p. 10)

<div dir="rtl">گوینڈولن: اوہ میں چاہتی ہوں کہ ایسی نہ رہوں یہ بہت ترقی کر جائیگی اور مجھے نچلا بیٹھنے نہ دے گی ۔</div>

(Munim, 1928, p. 18)

Comment: In the source text, Gwendolen in response to Jack's comment that *she is perf*ect gives a contradictory argument she hopes that she is not perfect. According to

her, in perfection, the growth stops, and she wants to develop herself whereas the translators interpret the first part of the speech as ٰ'اوہ میں چاہتی ہوں کہ ایسی نہ ہوں'. This rendition seems quite well, but translation of later sentence is ambiguous in the target text. They render *'leave no room for development'* as ٰ'یہ بہت ترقی کر جائے گی' which obviously does not correspond to the original. She argues that she will not have a space for development, but the translators assimilate it as she will make development. Further, the translation اور مجھے نچلا

'بٹھانے نہ دے گی' for *'and I intend to develop in all direction'* gives a hint that the translators could not incorporate her basic argument that she wants to develop in all sorts of field in her life whereas the target text gives an idea as if she may not be able to sit with ease if she develops herself in different walks of life. In this process, the true nature of the character which makes the text homogenous is not conveyed in the target text. This results in invisibility of the linguistic pattern which creates further conversation between the characters. The translators seem to have been seeking to create elegance by means of these additions and subtractions in his translation.

7) **Lady Bracknell: [Frowning.] I hope not, Algernon. It would put my table completely out. Your uncle would have to dine upstairs. Fortunately, he is accustomed to that.** (Wilde, 1895, p. 10)

لیڈی بریکنل : (غصہ سے) الگرنان! مجھے ایسی امید نہیں تمھاری غیر موجودگی میں تمام لطف جاتا رہیگا، تمھارے خالو اوپر کھانا

کھائیں گے، کیونکہ یہ انکی عادت ہے۔

(Munim, 1928, pp. 19-20)

Comment: In the source text, the clause '*it would put my table completely out*' means that in the absence of Algernon the seating arrangement at the table decided by Lady Bracknell would get disturbed whereas the translators could not interpret it this way. Instead, they render it as ٰ'تمام لطف جاتا رہے گا' which is nowhere even near to the sentence of

the source text. The changes in the target text continued in the speech. The use of *'would have to'* describes the compulsion put by Lady Bracknell on her husband that he would have to eat his dinner upstairs if Algernon remains absent at the dinner. The translators do not use the verb of compulsion in the target text making it a statement sentence by using the phrase 'کھائیں گے', but changes do not correspond to the original text. In the last sentence, she uses the adverb *'fortunately'* to describe that for her husband it would be a routine activity whereas the translators make the addition of the word 'کیونکہ' which does not describe the exact view of Lady Bracknell. The translators try to improve the text with few syntactical changes, but it withers the homogeneity of the source text in the process that leads to invisibility of the source text for the target readers.

8) **Algernon: It is a great bore, and, I need hardly say, a terrible disappointment to me, but the fact is I have just had a telegram to say that my poor friend Bunbury is very ill again (Exchanges glances with Jack.) They seem to think I should be with him.** (Wilde, 1895, p. 11)

الگی؛ میرے لئے خود یہ باعث تشویش ہے اور نہایت ہی افسوس کے ساتھ معذرت چاہتا ہوں لیکن واقعہ یہ ہے کہ میرے

دوست بن بیری سخت بیمار ہے (جیک کی طرف معنی خیز نظروں سے دیکھ کر) وہ چاہتا ہے کہ فوراً اس سے ملوں،

(Munim, 1928, p. 20)

Comment: In the source text, Algernon makes a point that his absence from dinner will mean a dull time for himself. The translators render *'great bore'* as 'باعث تشویش' which is not a proper equivalent. This modification further gets clear when he expresses the disappointment for himself for his inability to be at the dinner. The disappointment is for himself and not as an excuse to the others. The sentence 'نہایت افسوس کے ساتھ معذرت چاہتا ہوں' gives a message that he wants an apology from others, and the pattern adopted by the

translators in the target text explains the dissimulation of the source text. Further, Algernon says that his inability is due to a '*fact*' which gives the meaning of a truth which he reveals after it. But the translators use a corresponding word 'واقعہ' which is a fuzzy match in the context. The network gets disturbed when the translators omit the word *'telegram'*. In other words, they omit actual argument of Algernon that he received this information through a telegram. The translators also omit the word '*again*' which gives the idea that Bunbury gets ill often. This is the point made earlier by Algernon to Jack that ill friend Bunbury helps Algernon to get an escape from the city life. The translators render the text in such a way that gives the message that this is the first time Bunbury got ill. Further, in the source text, the author used plural third person pronoun *'they'* to show that Bunbury has relatives whereas the translators use singular pronoun *'he'* as 'وہ چاہتا ہے'. Algernon highlights the

issue in such a way as if Bunbury's relatives want Algernon to be with him in his critical health situation whereas the translators change it as 'فوراً اسے ملوں' which is a dissimilation on

the part of the translator. The network of the sentences in the target text does not correspond to the source text at different points within the speech of the Algernon making original message invisible to the readers.

9) **Lady Bracknell: Thank you, Algernon. It is very thoughtful of you. [Rising and following Algernon.] I'm sure the program will be delightful, after a few expurgations. French songs I cannot possibly allow. People always seem to think they are improper, and either look shocked, which is vulgar, or laugh, which is worse. But German sounds a thoroughly respectable language, and indeed, I believe is so. Gwendolen, you will accompany me.** (Wilde, 1895, p. 11)

لیڈی : الگی تمہارا بہت شکریہ! تم بہت دور اندیش ہو، (اٹھ کر الگی کے ساتھ جاتے ہوئے) مجھے یقین ہے کی کچھ ردوبدل کے

بعد پروگرام مسرت خیز ہو جائے گا فرنچ گانوں میں کسی طرح اجازت نہیں دیتی، مگر جرمن مفتخر زبان ہے اور میں بھی ایسا ہی

خیال کرتی ہوں ۔ گویندولن تم میرے ساتھ چلوگی ۔

Comment: In the process of translation, the sentence after '*French song I cannot possibly allow*' gives a detail of Lady's disapproval to French song is completely omitted in the process of translation. The argument is based on her personal disliking for the French songs, but she refers it towards the people who are going to be the guest of the program. The source readers may understand it even if the author does not write the later explanation of her disapproval, but the target readers may not be aware of French songs and music. The omission will not allow the target readers to understand the views of English people towards French songs and culture. The contextual biases here become invisible for the target readers. This dislocation has domesticating effects on the overall textual as well as the semantic scheme of the source text ranging from slight misunderstanding to outright misrepresentation.

10) **Jack: Charming day it has been, Miss Fairfax.** (Wilde, 1895, p. 11)

<div dir="rtl">

جیک؛ مس فیر فیکس کیا خوشما دنظ، اور کس قدر دلفریب منظر ہے!

</div>

Comment: In the process of translation, the translators make changes in the original text with an additional sentence 'اور کس قدر دلفریب منظر ہے'. The source text only talks

about lovely day and not about a charming view, as both Jack and Gwendolen are in the room and not in a gallery or somewhere out. With this addition, the conversation in the target text looks ornamental between the lovers, but the original setting of the conversation is not assimilated by the translators. As a result, the odd addition does not provide the same homogeneity in the text which makes the original text invisible in the process.

11) **Jack: (Nervously.) Miss Fairfax, ever since I met you, I have admired you more than any girl … I have never met since … I met you.** (Wilde, 1895, p. 12)

<div dir="rtl">

جیک : (پریشان ہو کر) جب سے میں نے تمہیں دیکھا ہے، اور میری آنکھوں نے تمہارا انتخاب کیا ہے،۔۔۔ میں نے۔۔۔

</div>

Comment: Jack, in the source text, tries to stress his feelings for Gwendolen that the meeting with her did not let him admire any other girl. He feels nervous and tries to tell that he has not been meeting any girl since he met her. His speech is incoherent but delivers the message whereas in the target text, the translators render it in a way that it sounds incomprehensible to the readers. Firstly, Jack meets her, but the translators use as a dynamic equivalent ' میری آنکھوں نے تمہارا انتخاب' and try to clarify it with an addition of ' دیکھا ہے' which is in expansion least needed. Still, the message of the author remains invisible ' کیا ہے' to the target readers. The last part of the speech indicates that he never met any other girl after meeting her whereas the translators only rely upon ' میں نے' which is an ambiguous equivalent and does not stand in the context. The changes at various points in the text disturbs homogeneity of the original speech making it invisible to the target readers.

12) **Algernon: My dear boy I love hearing my relations abused. It is the only thing that makes me put up with them at all.** (Wilde, 1895, p. 17)

الگرنان: آہ میرے دوست! میرے عزیز و اقارب کو گالیاں دیتے ہوئے سنکر مجھے تکلیف ہوتی ہے نہ خوشی۔ رشتہ دار تکلیف دہ اشخاص کی جماعت میں ہیں جو زندگی گزارنے کے طریقوں سے واقف ہیں، اور نہ مرنا جانتے ہیں،

(Munim, 1928, p. 32)

Comment: In the source text, Algernon gives his views that he loves to hear his relatives condemned and abused by others. The translators completely invert the original message in the target text. Adding the sentence ' مجھے تکلیف ہوتی ہے نہ خوشی' does not convey the message of the source text. The linguistic pattern of the source text gives a hint that Algernon is happy with the act of abusing and it is the only thing that makes him tolerate them whereas the target text stands opposite to the original message, as it shows indifference on the part of Algernon. Ultimately, the readers do not get the message of the original due to changes in linguistic pattern of the original. The extensive amount of localization which has been pointed out above contributes to the rewriting the source text

in the target cultural and historical terms. Eventually the cumulative outcome of this localization is the large-scale and systematic domestication.

13) **Algernon: All women become like their mothers. That is their tragedy. No man does. That is his.** (Wilde, 1895, p. 17)

الگرنان: تمام عورتیں اپنی ماں کی سی ہوتی ہیں، یہ ایک حسرت ناک بات ہے کہ مرد اپنی ماں کے جیسا نہیں ہوتا۔

(Munim, 1928, p. 33)

Comment: In the source text, Algernon uses the word *become* that gives a hint that he is talking about the process of becoming from one personality into another whereas the translators only used ' سی ہوتی ہیں ' which gives the hint of similarity between a woman and her mother. The translators do not render the idea of becoming. At syntactical level the message is not completely incorporated. As a result, the original message remains invisible. Further, the source text conveys the message that it is a misfortune of women that they become like their mothers and a misfortune for men that they do not become like their fathers. The message of misfortune is conveyed through the word *tragedy* which has the meaning of an event of disaster or distress. The target text does not provide the complete message of the word *tragedy* as it is rendered for both men and women in the source text. It only talks about the tragedy of men and not about the women according to the message of the source text. Consequently, the homogeneity of the source text remains invisible in the target text and highlights the domestication of the text.

14) **Jack: Oh, that is all right. Cecily is not a silly romantic girl; I am glad to say. She has got a capital appetite, goes for a long walk, and pays no attention at all to her lessons.** (Wilde, 1895, p. 17)

جیک: اوہ اسکی بھی کوئی صورت نکل آئیگی ۔ میں مسرت کے ساتھ یہ کہہ سکتا ہونکہ سلی بیوقوف اور نادان لڑکی نہیں ہے، وہ خوش خوراک ہے تعلیم کی طرف سے غافل ہے اور تفریح کے لیے دور دور نکل جاتی ہے۔

(Munim, 1928, p. 35)

Comment: In the source text, Jack suggests that portraying the death of Earnest may not cause any harm to Cecily. He states that things would be all right as Cecily is not a silly girl with any unrealistic notions in her head, and he is happy about it. The use of adjectives *'silly romantic'* have two facades of her. One, she is not a fool, and the other, she does not have unrealistic notions of love which may not be good after hearing the death of Earnest. In the target text, the translators make changes in sentence pattern. Initially, the first sentence is rendered without referring to the original and add ‘اسکی بھی کوئی صورت نکل آئیگی’ which was not expressed in the source text. Later, the translators use adjectives ‘بیوقوف اور نادان’ for ‘*silly romantic*’ by omitting the word ‘*romantic*’ which gives an idea that she does not have notion of love. The translators have to some extent tried to manage by using two synonyms in the target text but could not provide the effect of original word ‘*silly romantic*’ that is hopeless romantic having lofty expectations about life and love. Hence, the linguistic pattern gets disturbed with minute reference to the original.

15) **Gwendolen: Algy, kindly turn your back. I have something very particular to say to Mr. Worthing.** (Wilde, 1895, p. 18)

Algernon: Really, Gwendolen, I don't think I can allow this at all. (Wilde, 1895, p. 18)

Gwendolen: Algy, you always adopt a strictly immoral attitude toward life. You are not quite old enough to do that. (Wilde, 1895, p. 18)

گوینڈولن : الگی ! مہربانی فرماکر آپ ہٹ جائیے ۔ مجھے مسٹر وردنگ سے ایک خاص بات کہنی ہے۔

الگرنان : تم ہمیشہ زندگی کے متعلق سخت رویہ اختیار کرتی ہو۔ ابھی تمھاری عمر یہ نہیں ہے۔

(Munim, 1928, p. 36)

Comment: In the first line of the source text, the phrase *'turn your back'* gives the meaning of move to the point of origin or change the direction. The equivalent used in the

target text 'ہٹ جائیے' gives the meaning of '*moving away*' which is not exactly conveying

the message of the original. Further, Algernon denies his request which the translators completely omit from the target text. In doing so, they allotted the speech of Gwendolen to Algernon. Gwendolen expresses her dejection about the immoral attitude of him towards the life when he doesn't allow them to talk privately. Here, the source text has a paradox. Firstly, he is not being immoral. Secondly, one is immoral in one's youth, not when he is older. Obviously, she is having a fling at old people and at conventional morality which forbids a young girl to speak privately to a man. The translators change the speeches of different characters in the target text which changes the intent of the original text. The linguistic pattern of the text also changes with the change of context. The translators, in the process, try to remain invisible from the readers. As a result, not only the original text, but also the intent become invisible.

16) **Gwendolen: There is a good postal service, I suppose? It may be necessary to do something desperate. That of course will require serious consideration. I will communicate with you daily.** (Wilde, 1895, p. 19)

گوینڈولن : میرے خیال میں سواری کا معقول انتظام ہے میں تم سے روزانہ خط وکتابت جاری رکھونگی۔

(Munim, 1928, p. 37)

Comment: Gwendolen, in the source text, hopes that the postal service in your part of the country is good. It may become necessary for her to take extreme step and for that a serious consideration is required. She affirms that she will take extreme step and will be writing to Jack every day. The translators could not assimilate the original text and did not incorporate what Gwendolen expressed. Instead, they invert the original and use the word

'سواری' for the '*postal service*'. The word in the target text does not stand coherent to the

later sentence where she affirms to write daily. The omission of sentences in the middle of the speech also disturbs the underlying linguistic pattern. Hence, it does not provide the exact speech and message to the readers. As a result, the original text and the author remain invisible for the target readers.

17) **Miss. Prism: Do not speak slightingly of the three-volume novel. Cecily, I wrote one myself in earlier days.** (Wilde, 1895, p. 22)

Miss Prism: The good ended happily, and the bad unhappily. That is what Fiction means. (Wilde, 1895, p. 22)

مس پریزم : سلی ! ان ناولوں کے متعلق اس تحقیر کے ساتھ گفتگو نہ کرو، میں نے بھی ایک ناول لکھی ہے ۔

پریزم ، افسانہ میں بھی اچھے کا نتیجہ مسرت آمیز ہو گا اور برے کا غم انگیز۔

(Munim, 1928, pp. 42-43)

Comment: The source text gives a hint that in Prism's novel, good characters meet a happy ending, whereas bad ones have a sad ending. That is the basic rule of a novel. In the target text, the translators change the sentential pattern of the source text. She talks about the characters of her own novel follow the rules of fiction. The translators interpret it as a general statement for every novel. The process of assimilation is missing which reverses the intent of the source text. Further, in the previous speech, the translators change the tense. Past tense having the verb '*wrote*' is rendered as present 'لکھتی ہے' in the target text.

Gender of the novel is also changed as 'لکھی' which is not the case both in the source text

and target text. This makes the underlying pattern of sentences invisible in the process. This replacement constitutes an overt departure from the actuality of the source text and appropriation of the original.

18) **Cecily: Oh, I don't think I would care to catch a sensible man. I should not know what to talk to him about.** (Wilde, 1895, p. 25)

سلی : اوہ میں سمجھدار آدمی کو پھانسنا نہیں چاہتا ۔

(Munim, 1928, p. 50)

Comment: In the source text, in reply to Algernon's speech on that trap of beauty can entangle every sensible man, Cecily affirms that he would not entrap a sensible man. If she entrapped a sensible man, she would not have known what to talk to him about (because sensible men are not interested in interesting things of life). The translators render the first sentence of her speech but prefer to omit the later sentence which gives a reason of not entrapping sensible man. The complete message of original text is not conveyed in the target text by sentential changes keep it invisible for the target readers.

19) **Chasuble: (With a scholar's shudder) Believe me, I do not deserve so neologistic phrase. The precept as well as the practice of the primitive church was distinctly against matrimony.** (Wilde, 1895, p. 25)

چیسبل : (عالمانہ انداز سے گردن ہلا کر) یقین مانوکہ میں اسکا اہل نہیں ہوں، کلیسائے قدیم کی تلقین اور عمل بالکل اسکے خلاف

ہے ۔

(Munim, 1928, p. 50)

Comment: In the source text, the *neologistic phrase* means a new creative expression having a worth. The translators do not use any equivalent to render it into target text. They rather prefer to use 'اسکا'. The translators could have borrowed the words, but they ignored it too. Consequently. the omission does not provide what the author wants to convey.

Further, they also omit the concept of *old church* from the speech of Chasuble, that is, the church in old times opposed marriage of priests. The translators omit the word *matrimony* and use 'اسکے'. Omission of different words and not using any equivalent provide a space for linguistic dislocation by bringing changes in the sentence. This also weakens original message, but the target text becomes fluent. As a result, the translators remain invisible by not borrowing the words from source text.

20) Chasuble: You need have no apprehension. Sprinkling is all that is necessary, or indeed I think advisable. Our weather is so changeable. At what hour you wish the ceremony performed. (Wilde, 1895, p. 27)

چیسبل : تم کسی قسم کی فکر نہ کرو، پانی کا چھڑکنا بہت ضروری ہے ۔ اور میں بھی تم کو یہی رائے دوں گا تم کس وقت یہ رسم ادا کرنا

چاہتے ہو۔

(Munim, 1928, p. 54)

Comment: In the source text, Chasuble suggests that the necessary and desirable thing in Christening is sprinkling of water. He further expresses that he would not like to immerse Jack's whole body in water, as the weather in the country is so uncertain that he can catch cold. The translators render the initial and last part of speech but omit the reference of weather which makes the speech coherent and logical. The clipping of the references destroys linguistic pattern of the speech. Consequently, this part remains invisible for the readers. Infact, whenever such culturally specific words are translated into other language, some kind of dislocation becomes inevitable.

21) Cecily: Certainly (Gwendolen beats time with uplifted finger). (Wilde, 1895, p. 42)

سلی : یقینی ۔

(Munim, 1928, p. 87)

Comment: In the source text, Gwendolen gives an idea that when she raises the finger, they will speak together. Raising the finger is a sign of starting their conversation with Jack and Algernon in the source text. The translators omit the sign, a narrative description, in the process. The readers remain in complete darkness about the sign she makes. In other words, they do not get what original text intends for the readers. It is by making a choice of eliminating the description. In other words, the translation is belittling the real significance and signification of the source text in more than one way. Firstly, it provides a setting for the readers. Secondly, it has a linguistic pattern which has dramatic tradition of English culture which is completely undermined.

22) Jack and Algernon: (Speaking together.) Our Christian names! Is that all?? But we are going to be Christened this afternoon. (Wilde, 1895, p. 42)

جیک اور الگرنان: (ملکر بولتے میں) ہمارے عیسائی نام اور بس! ہم آج دوپہر کورسم کر سچنگ ادا کرتے میں ۔

(Munim, 1928, pp. 87-88)

Comment: In the source text. the verbal phrase '*going to be*' refers towards the future action or an upcoming action whereas the translators use ' کرتے میں.' which refers to present action. Further, the author uses the word '*afternoon*' which comes after the time of noon whereas the word ' دوپہر' is the exact time of noon. On the one hand, the translators change the time by using an irrelevant equivalent, and on the other hand, the sentential pattern of the source text is not completely assimilated by the translator. Consequently, the original message also gets modified in the process. The strategy adopted above is one of the discursive strategies which enable the translator to create *familiarizing effects* which eventually *naturalize* the translation in the consciousness of the readers at home (Venuti, 2004)

23) Lady Bracknell: That does not seem to me to be a grave objection. Thirty-five is a very attractive age· London society is full of women of the very highest birth who have, of their own free choice, remained thirty-five for years. Lady Dumbleton is an instance in point. To my own knowledge she has been thirty-five ever since she arrived at the age of forty٬ which was many years ago now. I see no reason why our dear Cecily should not be even still more attractive at the age you mention than she is at present. There will be a large accumulation of property. (Wilde, 1895, p. 46)

لیڈی : میرے نزدیک تو یہ کوئی بڑا اعتراض نہیں ہے ،بیس سال تو بہت اچھی عمر ہے ۔ لندن کی سوسائٹیوں میں اعلی خاندان

کی ایسی بہت ساری عورتیں میں ،جو بخوشی ورغبت بیس سال ناختدائی رہتی میں ،اور لیڈی ڈمبل ٹن اسکی بہترین مثال

ہے میرے خیال میں وہ تو چالیس کی عمر تک کی عمر تک پہنچنے تک تیس سال کی عمر ظاہر کرتی رہی تو پھر میری سمجھ میں نہیں آتا کہ

کیوں نہ ہماری سلی اس عمر میں دلربا ہو اور اس وقت تک جائیداد میں بھی اضافہ ہو جائے گا۔

(Munim, 1928, p. 97)

Comment: In the source text, Lady Bracknell talks about the age of *thirty-five* whereas the translators could not assimilate the figures and compensate it with *twenty*. The change in the figures does not correspond to the original. Target readers may consider the figures correct, but in fact they are not. In later sentence, the translators change the figure of *thirty-five* to *thirty* which also does not correspond to the original. Their alteration becomes confusing having different figures within one speech. Consequently, the underlying pattern of the text gets disturbed and remains invisible for target readers. At times, the localization done by the translators completely squanders the artistic and aesthetic merits of the original text. This clearly highlights the domestication in the form of appropriation.

24) Algernon: Well, not till today, old boy, I admit. I did my best, however, though I was out of practice (shakes hand). (Wilde, 1895, p. 50)

الگرنان: ہاں مجھے اقبال ہے کہ میں نے نہیں کیا (ہاتھ ملاتا ہے)۔

(Munim, 1928, p. 105)

Comment: In the source text, Algernon admits that he did not behave well towards Jack like a brother till today. But he did his best to keep Jack please even though he had no such experience. Algernon gives a detailed defense of his behavior to Jack in the source text whereas in the target text, the translators prefer to render the first sentence only and omit the later part of Algernon's defense. Algernon. The omission disturbs the coherence of the speech. Consequently, the nature and attitude of Algernon remains invisible for the target readers. To put it briefly, this is an extremely superficial, oversimplified and somewhat far-fetched way of approaching to the character of Algernon which shows an exclusive preference of the circle of the target language.

25) Gwendolen: I never change, except in my affections. (Wilde, 1895, p. 50)

Cecily: What a noble nature you have Gwendolen. (Wilde, 1895, p. 50)

گوینڈلن: سوا محبت کے میں اپنے فیصلے نہیں بدلتی،

(Munim, 1928, p. 106)

Comment: In the source text, in reply to a paradoxical wit by Gwendolen that she changes herself only in her affection, Cecily flings an ironical remark that Gwendolen has a noble character for *changing herself only in affection*. The translators prefer to omit Cecily's speech which disturbs the coherence of the text. Further, Gwendolen talks about her attitude change and not decisions as translators use the word 'فیصلے'. As a result,

incongruous nature of Gwendolen's character does not come to the surface as the author wanted it for the readers. This brings about linguistic dislocation in the translation and renders it well neigh unrepresentative of the original text. Eventually it results in the domestication of that what Wilde wrote.

26) Jack: Algy! can't you recollect what our father's Christian name was? (Wilde, 1895, p. 50)

جیک: الگی! تمہیں تمہارے باپ کا عیسائی نام یاد ہے؟

(Munim, 1928, p. 107)

Comment: In the source text, once it was revealed that Jack and Algernon are brothers, Jack wanted to know the Christian name of their father. The pronoun he uses is *'our'* making it more personal and shows his relation. But the translators use the pronoun 'تمہارے' making it more alienated for Jack in the target text. The change in the pronoun in

the target text gives an idea that Jack does not own his identity. The inclusiveness in the source text is not rendered as it disturbs the coherence of the text which keeps the original idea invisible for the target readers.

27) **A Fifth Jew: No man tells how God worketh. His ways are very dark. It may be that the things which we call evil are good, and that the things which we call good are evil. There is no knowledge of anything. We can but bow our heads to His will, for God is very strong. He breaketh in pieces the strong together with the weak, for He regardeth not any man.**

First Jew: Thou speakest truly. Verily, God is terrible. He breaketh in pieces the strong and the weak as men break corn in mortar. But as for this man, he hath never seen God. No man hath seen God since prophet Elias. (Wilde, 1894, p. 17)

پانچواں یہودی : یہ کس کو معلوم خدا کا شغل کیا ہے! یہ تو ایک سربستہ راز ہے، بہت ممکن ہے جو ہماری نگاہ میں 'شر' ہے وہ فی الحقیقت 'خیر' اور جسکو ہم 'خیر' سمجھتے ہیں وہ دراصل 'شر' ہو۔ کوئی اس سے صحیح طور پر آگاہ نہیں ۔ بہرکیف ہم کو ہر حالت میں اس خدا کی بارگاہ میں سر نیاز جھکا دینا چاہیے جو قادر مطلق ہے، وہ قوی اور ضعیف کو یکساں رکھتا ہے جیسے کوئی چونے اور خشک گھاس کو ہلا کر ایک کر دے۔ لیکن اس شخص نے خدا کو ہرگز نہیں دیکھا۔ کسی انسان نے الیاس کے بعد آج تک خدا کو نہیں دیکھا۔

(Dehlvi, 1931, pp. 38-39)

Comment: In the source text, the speech of Fifth Jew is affirmed by the First Jew in their conversation. Fifth Jew explains that no man knows what God wants. God keeps weak and strong equal, so bow in front of Him. First Jew affirms his speech by using a simile that God breaks weak and strong into pieces equally as men breaks corn in a mortar and no one has seen God since Elias. The translator, instead of rendering both the dialogues separately, merges them by assigning the dialogue of First Jew to Fifth Jew. To make the text fluent, the translator omits the affirmation sentences '*Thou speakest truly. Verily, God is terrible',* and connects the last sentence of former with the sentences after the omitted sentences. This whole act disturbs underlying pattern of the source text's sentences and makes the translation fluent which makes the original text and the author invisible in the process. However, it is pertinent to note that these both poles entail the localization of the source text. All this may add to the acceptability and readability of the translation, yet it has serious implications for the linguistic and cultural features of the source text.

4.10 The Destruction of Vernacular Network or Their Exoticization

1) **Jack: (advancing to table and helping himself). And very good bread and butter it is too.** (Wilde, 1895, p. 5)

<div dir="rtl">

جیک: کیا ہی اچھا مکھن اور روٹی ہے۔

</div>

(Munim, 1928, p. 8)

Comment: In the process of translation, the translators omit the narrative description of the source text. In the source text, Jack reaches to the table to get the cheese and butter which they do not prefer to mention the reaching part. In other words, the expression gets deformed in the translation and reader may not get it why Jack is praising butter and bread either just by looking at them or by touching it. The expression '*helping himself*' gives the idea that he had bread and butter with self-service and is commonly used in the source language. But the readers are kept at a distance from understanding this cultural expression by making it invisible in the translation. However, it does not provide the basic concept of the source text. That is indeed its preference of circle of target language which the researcher has already elucidated above. Once again it is an instance of defining the foreign in terms of the domestic.

2) **Jack: Why on earth do you say that?** (Wilde, 1895, p. 5)

<div dir="rtl">

جیک: تم ایسا کیوں کہتے ہو؟

</div>

(Munim, 1928, p. 8)

Comment: In the source language, the expression '*why on earth*' is used for emphasis. Using this expression also indicates that the answer to the question is not easy. In the source language, it is a common expression. The translators could not incorporate the expression in the process of translation. In other words, the target text readers may not feel the pleasure of this cultural expression in the translation.

3) **Algernon: My dear fellow! Gwendolen is my first cousin. And before I allow you to marry her, you will have to clear up the whole question of Cecily.** (Wilde, 1895, p. 5)

الگی: میرے عزیز دوست! گوینڈولن میری بہن ہے ۔ تمہیں شادی کی اجازت دینے سے پہلے سلی والے سوال کو بالکل صاف

کر لینا چاہتا ہوں،

(Munim, 1928, p. 8)

Comment: The translation does not convey the relation of Algernon in clear words. In the source culture, first cousin can be related to someone eternally or maternally, but in the target culture there are different words for cousin that can be: ماموں کی ،خالہ کی بیٹی چچا کی بیٹی

پھوپو کی بیٹی، بیٹی. The translators render the phrase *first cousin* as 'بہن' which seems an oversimplification by using a word that does not respond to source phrase. The difference at cultural level is not considered by the translators. Gwendolen is Algernon's maternal aunt's daughter which is not evident in the translation. As a result, the cultural value of the word remains invisible in the process.

4) **Jack: Cecily! What on earth do you mean? What do you mean, Algy, by Cecily! I don't know anyone of the name of Cecily.** (Wilde, 1895, p. 5)

جیک: سلی ؟ اس سے تمہارا کیا مطلب ہے پیارے الگی ۔ یہ تم نے سلی کا تذکرہ کیوں چھیڑا۔ میں کسی سلی سے واقف

نہیں ہوں۔

(Munim, 1928, p. 50)

Comment: In the source text, the phrase '*what on earth*' has some cultural connotation in the source language. The translators do not bother to express this cultural reference in the

target text. In the latter part of the speech, the translators make expansion by adding the word 'پیارے'. The expression seems useless is the message could have been delivered by sticking to the literal sense of the source text. The over translation does not convey the cultural meaning and the original message in the target text.

5) **Algernon: Then your wife will. You don't seem to realise, that in married life three is the company and two is none.** (Wilde, 1895, p. 9)

الگی: پھر تمہاری بیوی کو ضرورت پڑے گی، تم اسکی اہمیت کو محسوس نہیں کر سکتے، شادی شدہ زندگی میں کیا ہونا چاہیے، تین

کی کمپنی ہوتی ہے، دو کی نہیں،

(Munim, 1928, p. 16)

     Comment: In the source text, Algernon, in his dialogue, twists the saying '*two is company, three is none*' into '*in married life three is company and two is none*'. The author wants to convey the message that a husband and a wife should have another companion to have a happy marriage life. He implies that either husband should have a mistress, or a wife should have a lover. This is a naughty comment which is not assimilated in the target text by rendering it word for word. The target readers will not have the taste of witty joke job as it is expressed in the source text. It looks more static sentence in the target text. It also shows the limitation translators have in rendering the pun of foreign language. As a result, the cultural expression remains invisible in the target text.

6) **Gwendolen: I am quite aware of the fact. And I often wish that, in public at any rate, you had been more demonstrative. For me you have always had an irresistible fascination. Even before I met you, I was far from indifferent to you. We live, as I hope you know Mr. Worthing, in an age of ideals. The fact is constantly mentioned in the more expensive monthly magazines, and has reached the provincial pulpit, I am told: and my ideal has always been to marry someone of the name of Earnest. There is something in that name that inspires absolute**

confidence. The moment Algernon first mentioned to me that he had a friend named Earnest, I knew I was destined to love you. (Wilde, 1895, p. 12)

گوینڈولن : ہاں میں اچھی طرح واقف ہوں اور میری خواہش ہے کہ تم پبلک میں مدلل گفتگو کر سکو، میں جانتی ہوں کہ تم مجھے دیکھ کر ہوش و خواس کھو بیٹھتے ہو، تم سے ملنے کے بیشتر ہی سے میں تمھیں پسند کرتی ہوں، (تعجب سے دیکھتا ہے) مسٹر وردنگ تم چاہتے ہو کہ ہماری زندگی عالم متخیلہ میں رہے، قیمتی رسائل ان واقعات پر بخوبی روشنی ڈال چکے ہیں، اور میرا بھی ہمیشہ یہی خیال تھا کہ ایک ایسے شخص سے محبت کروں جس کا نام ارنسٹ ہو، اس نام میں نہ جانے کیا بات پوشیدہ ہے کہ مجھے بالکل مطمئن کر دیتی ہے ۔ جب پہلی دفعہ الگی نے یہ ظاہر کیا کہ اس کا کوئی دوست ارنسٹ نامی ہے، تو میں نے یقین کر لیا کہ وہ میرا محبوب ہو گا۔

(Munim, 1928, p. 22)

Comment: In the source text, Gwendolen expresses her views about age of ideals and their worship. She is told that this is also mentioned constantly in expensive magazine and is even being talked about by the priests in the provinces in their sermons. Firstly, her source of information is not her own research, but hearsay. This shows her lack of knowledge of what she is saying. This also indicates that the shallowness her character. The translators did not take account of this, and unknowingly clipped '*I'm told*' from the sentence. Secondly, the translators omit *'and has reached the provincial pulpit',* which in the source culture indicates the religious authority (church), that shapes the mind and views of people. So, the authority is also talking and summoning about the worship of ideals. In the target text, the translators prefer to omit a part of the sentence that has cultural or religious reference. In other words, the source text is ripped off from the cultural value in the process of translation by neglecting the original message.

7) **Scene: Garden at the Manor House. A flight of grey stone steps leads up to the house. The garden, an old-fashioned one, full of roses. Time of year, July. Basket**

chairs, and a table covered with books, are set under a large yew-tree. (Wilde, 1895, p. 21)

'میز ہوَس کا باغ ہے ۔ مکان تک زینہ بنا ہوا ہے، باغ پرانی وضع کا ہے ۔ گلاب کے درخت جابجا لگے ہوئے ہیں ۔ جولائی کا مہینہ ہے ۔ کچھ کرسیاں کتابوں سے لدی ہوئی ہیں ۔ اور ایک بڑے درخت کے نیچے میز رکھا ہوا ہے'۔

(Munim, 1928, p. 40)

Comment: The scene, in the source text, gives the whole view of the setting. The steps are made up of *grey stone*. The translators omit the adjective *'grey'* and only prefer to mention *stone* as 'زینہ'. Further, the scene elaborates that setting has basket chairs and a table covered with books. A basket chair is a deep low wicker armchair, rounded at the top. The translators omit the type of chair basket and only use an equivalent 'کرسیاں'. The table which is also the part of the setting is also omitted. Further, the type of tree *'yew',* which is a coniferous tree having red berry like food is also subtracted from the target text. They only prefer to render it as a tree with no specification as provided in the source text. Hence, the scene, which has cultural symbols, is not fully portrayed with its minute detail for the target readers. The cultural value of each item remains invisible for the readers which gives a hint that the translators do not refer to what the original text is portraying.

8) **Cecily: A Marechal Niel?** (Wilde, 1895, p. 24)

Algernon: No, I would sooner have a pink rose. (Wilde, 1895, p. 24)

سلی : تم بھی عجیب آدمی ہو (قینچی اٹھا لیتی ہے)

الگرنان : نہیں میں خود گلاب کا پھول لے آؤنگا۔

(Munim, 1928, p. 49)

Comment: In the source text, Cecily wants to offer a rose *'Marechal Niel'* to Algernon. He denies it and desires to have a pink rose. The translators completely omit the variety of Marechal Niel rose and add the line '، تم بھی عجیب آدمی ہو (قینچی اٹھا لیتی ہے ۔)' which is, not mentioned in the source text. The translators, here, make the choice of making the variety of yellow rose invisible from the readers. Further, they also omit the adjective *'pink'* from the speech of Algernon. The translators do not assimilate the message which is conveyed in the source text through the colors of roses associated with them. A pink rose conveys the meaning of happiness and gratefulness. A yellow rose tells about sharing joy and friendship. Cecily, through yellow rose, wants to share friendship whereas Algernon wants to show happiness and gratefulness he has. The translators miss the cultural value of roses having different colors. As a result, they omit them in the process of translation making the original message invisible.

9) Jack: Good heavens! (Motions Algernon away). (Wilde, 1895, p. 28)

جیک : یااللہ (الگرنان کو جانے کا اشارہ کرتا ہے) ۔

(Munim, 1928, p. 56)

Comment: In the source text when Jack sees Algernon at his house, he, in a feeling of surprise, says *Good Heavens!* To render this expression, the translators localize it as 'یااللہ' which shows that the translators have the target culture and readers in mind in the process of translation and not the fidelity to the original. The translators try to fulfill the linguistic needs of target culture by keeping the original invisible in the process.

10) Jack: Good heavens! I suppose a man may eat his own muffin in his own garden. (Wilde, 1895, p. 39)

جیک : واللہ ، میں سمجھتا ہوں کہ انسان کو چاہیئے کہ وہ اپنے ہی باغ میں مفن کھائے ،

(Munim, 1928, p. 82)

Comment: In the source text, Jack uses the phrase '*Good heavens*' in terms of '*Good God*!' or '*for God's sake*' to show his astonishment when Algernon stops him to eat muffins. The translators use an the equivalent 'واللہ' for the source phrase, which in the target language, is used for taking an oath. The translators try to localize the phrase but does not convey the message of the original. The equivalent is used without assimilating the original in its true sense. Consequently, the cultural value of this phrase remains invisible. However, this identification is rendered to that extent where both of these words start looking synonymous. Obviously, such word can be having same outlook, but they have different semantic circles and cannot have the same religious and linguistic value, in other words as cultural value, as of the source word.

11) **(They whistle some dreadful popular air from a British Opera.).** (Wilde, 1895, p. 41)

(جیک اور الگرنان آگے پیچھے خوفناک سیٹی بجاتے ہوئے آتے ہیں)

(Munim, 1928, p. 86)

Comment: In the source text, both the boys enter the hall to meet the girls. While entering, they whistle terrible tune from British Opera. The author refers towards British Opera, that has a cultural reference of Britain which is also the setting of the play. In the process of translation, the translators omit cultural reference in the target text which undermines the original. Oprah started in seventeenth century in Europe where singers used to show their performance. In Britain, initially, it was started for musical plays and orchestra. The cultural and historical value of the term is, somehow, eluded from the target text. Such an omission keeps the readers at a distance from the original text that has cultural value.

12) **Chasuble: I am grieved to hear such sentiments from you, Mr. Worthing. They savor of the heretical views of the Anabaptists, views that I have completely refuted in four of my unpublished sermons. However, as your mood seems to be one peculiarly secular, I will return to the church at once. Indeed, I have just been**

informed by the pew opener that for the last hour and a half Miss Prism has been waiting for me in the vestry. (Wilde, 1895, p. 47)

چیسبل: مسٹر ورد نگ! تمہارے اس قسم کے اعتقادات سن کر مجھے بہت افسوس ہوا اان انابیٹس کے ملح د خیالات کی بو آتی ہے میں نے اپنے غیر مطبوعہ چار وعظوں میں انکی کافی تردید کی ہے بہرحال تمہارا موجودہ طرز کچھ عجیب ہے لٰہذا میں ۔۔گر جا واپس جاوٴنگا مجھے ابھی ایک ملازم نے اطلاع دی ہے کہ مس پریزم گرجا کے لباس خانے میں ڈیڑھ گھنٹہ سے انتظار کر رہی ہے ۔

(Munim, 1928, p. 99)

Comment: In the source text, Chasuble tells Jack that his mood seems strangely non-religious. The translators omit the word '*secular*' and try to compensate it with a single word 'عجیب' which does not convey originally message as it is. Further, he mentions '*pew-opener*' (an attendant who opens pew) in the source text. A pew is an enclosed seat used in church. The translators considering the cultural restrains compensate it with the word 'ملازم'. Again, the original is not conveyed in the process. The target readers would only get what the translators tried to deliver instead of the original. This hampers the overall scheme of the text and does not allow space for the transferring of cultural and linguistic features into target culture and language.

13) **The Page of Herodias: She is like a woman who is dead. She moves very slowly.** (Wilde, 1894, p. 2)

ہرودیس کا خدمتگار: چاند ایک مردہ عورت کی طرح ہے اور بہت آہستہ آہستہ حرکت کر رہا ہے ۔

(Dehlvi, 1931, p. 7)

Comment: *Moon* is feminine in the source language derived from Greek mythology. Selene was Goddess of moon and so the moon has been known as Selene. In Roman mythology, it was the Goddess Luna, from where we get Lunar cycle from. This would give the moon female gender, whereas in the target language is masculine. Cultural

filter is applied in rendering the gender of Moon. To make the target text cohesive substitution is made. This also comes under the adjustment by alteration due to grammatical and semantic difference. Some of the translation scholars and the theorists have termed this sort of compromised translations as a "distortion" of the original text (Munday, 2000). In the course of dealing with those literary works which are culturally at variance with the background of the translator, an inadequate translation of similes, metaphors and idioms can seriously impair the overall scheme of translation and disturb the comprehension of the reader in terms of source culture and linguistic values.

14) **Salome: It is his eyes above all that are terrible. They are like black holes turned by torches in a tapestry of Tyre.** (Wilde, 1894, p. 10)

سلمیٰ: سب سے زیادہ خوفناک اسکی آنکھیں ہیں ۔ ایسا معلوم ہوتا ہے کہ آبنوسی دیوار گیریوں میں تیز شمع نے دوسوراخ کر دیئے

ہیں،

(Dehlvi, 1931, p. 22)

Comment: In the source text, Salome uses a simile to describe the eyes of Iokanaan which look like black holes torched in *tapestry of Tyre*. Tyre is a biblical reference of a strong ancient Phoenician city. The translator completely neglects the reference and renders the rest with addition of the word 'دو' and the adjective 'آبنوسی' of hanging piece of textile on the wall for decoration. The adjective used in the translation refers to a tree having hard and black wood which does not stand equivalent to Tyre. The rendition shows the visible cultural constraints in the process of translation which makes the reference invisible and provides a space for appropriation.

15) **Iokanaan: Daughter of Sodom, come not near me! But cover thy face with a veil, and scatter ashes upon thine head, and get thee to the dearest, and seek out the Son of Man.** (Wilde, 1894, p. 11)

یوقنان: دختر صدوم ۔ میرے قریب مت آ، اپنے چہرے کو نقاب سے ڈھک اور بیابانوں میں ابن آدم کو تلاش کر۔

Comment: In the source text, Iokanaan does not like the temptations made by Salome. So, he rejects her way forward and asks her to stay away by covering her face with veil and condemns her to refrain herself by putting ashes on her head as a gesture of avoiding any temptation. The translator omits this condemnation in the target text, which has biblical reference of prophet's struggle to stay chaste. Hence, the specific condemnation and cultural and religious reference remains invisible. It is incumbent upon a translator to accord fuller and greater recognition to the culture of the language he or she is dealing with. It is not enough for a translator to be externally alive of the culture he or she is dealing with. Instead, the translator must be empathetically aware of the inner core of the culture which the source text belongs to. In this case, the recognition is clearly missing and has the motives of preferring the circle of target language.

16) **Salome: I am amorous of thy body, Iokanaan! Thy body is white, like lilies of a field that the mower hath never mowed. Thy body is white like the snows that lie on the mountains of Judea and come down into the valleys.** (Wilde, 1894, p. 11)

سلمیٰ: میں ہوں یوقنان، تیری پرستار سلمیٰ ۔ تیرا جسم یاسمین کے ان پھولوں کی طرح سفید ہے جو گلچیں کی دست درازی سے

محفوظ ہیں ۔ ایسا سفید ہے جیسی پہاڑ پر گرنے والی برف جو بہ بہ کر وادیوں کو سیراب کرتی ہے ۔

Comment: In the source text, Salome compares the body of Iokanaan to the snow on the mountains of *Judea*. *Judea* is the modern-day name of southern mountains of Palestine. The biblical reference of snow on the mountain of Judea symbolizes purity and cleanliness whereas the translator omits the reference of Judea which does not convey the message of the original. Consequently, the simile used in the target text does not correspond to the simile of the source text. As a result, the cultural reference becomes invisible in the process. Further, the translator adds the word of 'سیراب' which has no

reference in the source text and makes the simile out of context in the translation. Again, in the first sentence the, the translator changes sequence of sentence, though the message

is conveyed, but the addition of name 'سلمیٰ' does not have any reference in the source text.

The additions make the original textual expression invisible in the process of translation and way forward to avoid the cultural and linguistic value of the terms by preferring the circle of target language.

17) **Salome: Thy body is hideous. It is like the body of a leper. It is like a plastered wall, where vipers have crawled; like a plastered wall where the scorpions have made their nest. It is like sepulcher, full of loathsome things. It is horrible, thy body is horrible. It is thy hair that I am enamoured, Iokanaan. Thy hair is like clusters of grapes, like the clusters of black grapes that hang from the vine trees of Edom in the land of the Edomites.** (Wilde, 1894, p. 11)

سلمی: تیرا جسم خوفناک ہے ایک مریض برص کی طرح ایسا معلوم ہوتا ہے کہ ایک پلاستر کی ہمئی دیوار ہے، جس پر افعی رینگتے ہوں، یا جس میں بچھوؤں نے اپنے مسکن بنا لیے ہوں، تیرا جسم اس سفید قبر کی طرح ہے جو امتلا انگیز اشیاء سے معمور ہو، مگر آہ تیری زلف پریشاں — اف گھونگر والے گیسوان سیاہ انگوروں کے خوشوں سے مشابہ ہیں، جن سے شراب ٹپکنے والی ہے۔

(Dehlvi, 1931, p. 25)

  Comment: In the source text, the name of *Edom* is attributed to *Esau* giving the meaning of red coloured. The word is also used to describe his skin tone. Further, Edomites refers to the ancient kingdom in Trans-Jordan between Moab and Arabah and Arabian desert. Salome uses vehicle of black grapes of Edomites to describe the hair of Iokanaan, but the translator omits the biblical reference of *Edom* and *Edomites* in the translation and makes the compensation of 'جن سے شراب ٹپکنے والی ہے' which does not correspond to the original message. Consequently, the reference and the message remain invisible in the process. It seems that subconsciously the translator is bringing his translation more in line with literary norms of his own tradition rather than giving space to the cultural and linguistic norms of the source language.

4.11   The Destruction of Expression and Idioms

1) **Algernon: Well I wish you would offer one. I happen to be more than usually hard up.** (Wilde, 1895, p. 6)

<div dir="rtl">

کاش تم انعام کا اعلان کر دیتے مجھے بہت فائدہ ہوتا ہے۔

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(Munim, 1928, p. 9)

Comment: Phrasal verb '*hard up*', in the source text, gives the meaning of '*short of money*'. Algernon explains that he needs money more than ever before. In other words, he is penniless. The translators rendered it more dynamically by neglecting the exact phrase 'تنگ دست یا کنگلا' of the target language. The process of incorporating the original phrasal verb is neglected. Hence, this strategy helps the translators to be more fluent in the process. But that also help them to remain invisible within the fluent sentences of the translation. In the course of dealing with those literary works which are culturally at variance with the background of the translator, an inadequate translation of phrasal verbs and idioms can seriously impair the overall scheme of translation and make the comprehension of the reader. It does not mean, however, that a proverb or idiom does not have an equivalent in the target language. It may have its equivalents in the target language but, due to their cultural dissimilarity, they do not *translate* it as such. At best they can furnish the reader with a rough idea.

2) **Algernon: I think that is rather mean of you, Earnest, I must say. (Opens case and examines it.) However it makes not matter, for now that I look at the inscription inside, I find that the things isn't yours after all.** (Wilde, 1895, p. 6)

<div dir="rtl">

الگی: ارنسٹ! مجھے یہ کہنا پڑتا ہے کہ تمھاری یہ ناز یبا حرکتیں ۔۔۔ (کیس کھولتا ہے اور اسے بغور دیکھتا ہے) بہر حال جب کہ اسے بغور دیکھتا ہوں تو معلوم ہوتا ہے کہ یہ کیس تمھارا نہیں ہے،

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(Munim, 1928, p. 9)

Comment: The expression *rather mean of you* gives the meaning of unkind, and ungenerous. In the target text, the translators render it as 'نازیبا حرکتیں', an equivalent which has no close relation to what the author wants to express. The word 'نازیبا' in the target text means 'نامناسب' giving the meaning of *inexpedient* which cannot be equivalent to the *mean* in this context. In other words, the translators destructed the source language expression in rendering it.

Furthermore, the translators also omit the phrase '*inscription inside it'*. Inscription is engraving or printed words on wood stone or wood. Without mentioning it, the message in the source text cannot be delivered that Algernon is reading the engraved words inside the case. Consequently, the original message remains invisible in the process.

3) **Algernon: Here it is (Hands cigarette case.) Now produce your explanation and pray make it improbable.** (Wilde, 1895, p. 7)

الگی: یہ لو(کیس دیتا ہے) ہاں اب بتاؤ مگر مہربانی کرکے بات اڑانے کی کوشش نہ کرو!

(Munim, 1928, p. 12)

Comment: The witty paradox *'play make it improbable* 'in the source text made by Algernon gives the meaning of be good enough to offer an explanation which is hard to believe. Normally, one would say '*pray make it proba*ble' whereas the translators rendered it as 'بات اڑانے کی کوشش نہ کرو' which nor conveys that original message neither can be considered witty for it has no such paradoxical pun for the target audience. 'بات اڑانا' is a proverb in the target language which gives the meaning of giving currency to baseless stories. The replacement somehow does not have the value of what is said in the source text. Therefore, it stands as an act of disrupting the expression that leads to invisibility of it in the translation.

4) **Algernon: Yes, but you must be serious about it. I hate people who are not serious about meals. It is so shallow of them** (Wilde, 1895, p. 9)

الگی : ہاں تمکو سنجیدہ ہونا پڑے گا، میں ان لوگوں سے نفرت کرتا ہوں جو کھانے پینے کے معاملے میں متانت سے کام نہیں لیتے اور یہ انکی کم ظرفی ہے،

(Munim, 1928, p. 17)

Comment: In the source text, Algernon flings a paradoxical wit *'it is shallow of them who are non-serious about meal'*. Normally, a person who is too fond of eating are considered shallow in the source culture. In the target language, the possible equivalent for shallow can be 'اتھلا', whereas the translators use an equivalent 'کم ظرفی' which gives the meaning of 'کمینہ پن' (ignobleness). The equivalent used is a fuzzy match and disrupts the expression which makes the source text uniform and creates humor which is denied in the target text by the translators. As a result, it remains invisible in the process. However, whatever may the reason be the translator is inverting the original to the level which outrightly brings about appropriation of the source text.

5) **Lady Bracknell: Well, I must say, Algernon that I think it is high time that Mr. Bunbury made up his mind whether he was going to live or to die. This shilly-shallying with the question is absurd. Nor do I in any way approve of the modern sympathy with the invalid. I consider it morbid as far as improvement in his ailment goes, I should be much obliged if you would ask Mr. Bunbury, from me, to be kind enough not to have a relapse on Saturday, for I rely on you to arrange my music for me. It is my last reception, and one wants something that will encourage conversation, particularly at the end of the season when everyone has practically said whatever they had to say, which, in most cases, was probably not much.** (Wilde, 1895, p. 11)

لیڈی: الگی! میں تم سے یہ پوچھنا چاہتی ہوں کہ کیا پانی سر سے اونچا ہوگیا، تمہارے دوست بن بیری زندہ رہنا چاہتے ہیں یا نہیں۔ آخر یہ تذبذب حالت کب تک؟ میں ممنون ہوں گی اگر تم میری طرف سے بن بیری کو یہ کہو کہ وہ مہربانی کر کے ہفتے کے دن سخت بیمار نہ ہو جائے، اس لیے کہ میں 'محفل سرور' منعقد کرنیوالی ہوں، اور تم اس کے منتظم رہو گے۔

(Munim, 1928, p. 20)

Comment: In the source text, the use of idiom *'high time'* is used to indicate the long awaited or appropriate time. The translators use an equivalent 'پانی سر سے اونچا ہوگی' which gives the meaning of 'سخت آفت نازل ہونا' or '*in dire straits'*. The translators use a fuzzy match to describe the situation. In the source text, Lady Bracknell expresses that it is overdue on Mr. Bunbury to decide whether he wants to live or die whereas the translation indicates that as if Lady Bracknell is asking about his situation and decision, he made up staying alive or dying. The understanding of the source text is incomplete and ambiguous. The coherence of the sentences gets upside down in the target text, and not conveying the original message. Translators try to compensate the cohesion within the sentences by using 'میں پوچھنا چاہتی ہوں' which is an absurd addition disrupting the coherence of the source text in the process. The translators do not resort to this only. They further omit a large part of Lady Bracknell's speech which indicates that she does not approve the sympathy that is shown in modern times. In other words, she wants to say showing sympathy to ill encourages other people to fall ill. This view of her is omitted which contains information about Lady Bracknell character and her views. Readers can only get to know about the character through his or her speech which translators do not prefer to add in the target text. Further, the ending part of the speech is also omitted details that tells that she is fond of arranging musical programs but that would be her last program before the end of season. Another thing revealed in the source text is that she wants her guest to have a good conversation during the program at the end of season when people usually get done with the conversation. The whole last part is not incorporated in the target text indicating that the

translators prefer gloss translation without giving details about character that is implicit in her expression of speech.

6) **Gwendolen: … It is a divine name.** (Wilde, 1895, p. 12)

<div dir="rtl">گویڈولن : ۔ ۔ ۔ ۔ یہ ایک قدرتی نام ہے ۔</div>

(Munim, 1928, p. 23)

Comment: In the source text, Gwendolen discusses about the name Earnest that this name is not an earthly name and gives a hint that it a *divine name* which gives the meaning of directly from God or Heaven. Gwendolen's attraction toward the name *'Earnest'* is more due to its heavenly descend whereas the translators render it as 'قدرتی'

which gives the meaning of 'پیدائشی، فطرتی، اصلی'. All the relevant equivalents do not refer towards the heavenly. The word may fit in, but the expression remains dull for having an alienated effect to the original expression. Therefore, the employment of the equivalent is causing a dislocation in the meaning of the source text and brings about an appropriation of its intents and motives. This, in turn, leads to the domestication of the source text.

7) **Gwendolen: Jack? … No, there is very little music in the name Jack, If any at all indeed. It does not thrill. It produces absolutely no vibration … I have known several Jacks, and they all, without exception, were more than usually plain. Besides, Jack is a notorious domesticity for John! And I pity any woman who is married to a man called John. She probably never be allowed to know the entrancing pleasure of single moment solitude. The only really safe name is Earnest.** (Wilde, 1895, p. 13)

گوینڈولن : جیک؟ ۔ ۔ ۔ نہیں نہیں اس نام میں بہت کم موسیقی ہے اور یہ کسی قسم کا راگ نہیں پیدا کرتا، میں کئی ایک جیک نام اشخاص سے واقف ہوں، بہ استثناء چند عموماً وہ لوگ سادہ لوح میں علاوہ ازیں جیک 'جان' کا خانگی نام ہے میں ہمیشہ اس عورت کے ساتھ ہمدردی کروں گی جس کے شوہر کا نام جیک ہو اور واحد محفوظ نام ارنسٹ نام ہی ہے۔

(Munim, 1928, p. 23)

Comment: In the source text, '*thrill*' is used in the meaning of feeling of excitement and pleasure. Gwendolen feels such excitement and pleasure in the name Earnest. The translators omit the expression depriving off the character to express her feeling in the target text. Further, the translators make the addition of 'موسیقی' which does not correspond to the word '*thrill*'. However, the use of word 'راگ' gives the meaning of thrill, but the change in order of the sentence shows that the translators use it for the word '*vibration*' which has the meaning of shaky motion or fluctuation which does not stand equivalent to راگ.

In the next line, Gwendolen shows sympathy with that woman who is married to a man with the prosaic name of John. Contrary to that, the translators use the name 'Jack' for John in the target text. Further, the translators completely omit elaboration made by Gwendolen for this empathy with such a woman which does not provide information about Gwendolen's view that husband having the name John always pester her wife. The readers do not get the complete reference of Gwendolen's earlier view of her preference for the name Earnest. The preference of name Earnest indicates that she trusts the husband having the name Earnest. As a result, the humor resulting from the expression of incongruous ideas remains missing in the target text.

8) **Gwendolen: Yes, but men often propose for practice. I know my brother Gerald does. All my girlfriends tell me so what a wonderfully blue eyes you have, Earnest!**

They are quite, quite blue. I hope you will always look at me just like that, especially when there are other people present. (Wilde, 1895, p. 13)

گوینڈولن : ہاں ، مگر اکثر لوگ مثو کے لیے اظہار محبت کیا کرتے ہیں ، میں جانتی ہوں کہ میرا بھائی جیرالڈ ایسا ہی کرتا ہے، اور میری سہیلیوں نے بھی اسکی تائید کی ہے،ارنسٹ! تم نے کیسی دلفریب نیلگوں آنکھیں پای ہیں وہ بلکل نیلی ہیں،میں امید کرتی ہوں کہ تم ہمیشہ اسی محبت سے دیکھا کرو گے خصوصا جب کہ لوگ موجود ہوں۔

(Munim, 1928, p. 24)

Comment: In the source text, the emphasis '*quite quiet blue*' is compensated with a single word 'بلکل'that shows the dynamic nature of rendition where the target language has a capacity of having one word for the emphasis whereas the author uses two words for emphasis. Consequently, the trivial reason for which Gwendolen likes Jack is not conveyed and becomes invisible which could send readers into peals of laughter. This is an enormously problematic way of approaching the source text. The translation hardly signifies anything substantial with direct reference to the source text specificities. It seems that the translator is taking the source text only as a raw material to be used as per the norms and the canons of the target text.

9) **Jack: Oh, Gwendolen is as right as trivet. As far as she is concerned, we are engaged. her mother is perfectly unbearable. Never met such a Gorgon… I don't really know what the Gorgon is like, but I am quite sure that Lady Bracknell is one. In any case, she is a monster without being a myth, which is rather unfair… I beg your pardon, Algy, I suppose I shouldn't talk about your own aunt in that way before you.** (Wilde, 1895, p. 17)

جیک: گوینڈولن سے کسی قسم کا خوف نہیں ہے، ہم نے آپس میں معاہدہ کر لیا ہے مگر اس کی ماں اس رشتہ کو پسند نہیں کرتی۔ آج تک مجھے کسی ایسی صورت سے صورتے واسطہ نہیں پڑا تھا وہ ایک ڈائن ہے جو خوشی اور مسرت سے ناواقف

ہے۔۔۔۔ الگی مجھے معاف کرو میں سمجھتا ہوں کہ مجھے تمہاری خالہ کے متعلق اس قسم کی گفتگو نہیں کرنی

چاہیے۔۔۔۔مگر۔۔۔۔آہ۔۔۔۔میرے دوست۔۔۔

(Munim, 1928, pp. 31-32)

Comment: In the source text, the author uses colloquial expression *'as right as triver'* to explain the state of Gwendolen by giving the meaning of standing steadily like a tripod or perfectly all right whereas the translators miss the idiomatic expression and render it as an expressionless sentence‘گوینڈولن سے کسی قسم کا خوف نہیں ہے ۔’ The message to some extent is transferred that she is standing firm on her attitude and giving her consent to get engaged but the expression is lost in the process for not having the proper equivalent in the target text. Further, the source text explains that her mother is intolerable which the translators omit in the process. Consequently, the text does not remain coherent as intended by the author. The cultural expression again remains invisible when the translators used a dynamic equivalent ‘ڈائن’ for Gorgon. Gorgon is one of three mythical female monsters having horrible appearance with hissing serpents for their hair. Adding to this, Jack explains that Gorgon was a monster who does not actually exist and who belongs to the world of mythology, but Lady Bracknell is a monster who exists. This is a witty and humorous remark that is not incorporated and explained with an addition of ‘وہ ایک ڈائن ہے’ ‘جو خوشی اور مسرت سے ناواقف ہے’ which stands contrary to the expression of the source text. Hence, the cultural expression of the source text remains invisible in the process of the translation. All these problems have a huge cumulative effect on the translation and compromise its representativeness of the source text in a serious way.

10) **Jack: Upon my word, if I thought that, I'd shoot myself … (A pause.) You don't think there is any chance of Gwendolen becoming like her mother in about hundred and fifty years, do you Algy?** (Wilde, 1895, p. 17)

جیک: میری عزت کی قسم اگر میرا خیال ہوتا تو میں اپنے آپ کو ہلاک کر ڈالتا۔۔۔ (تھوڑی دیر خاموش رہ کر) کیا تم سمجھتے ہو پیارے

الگی! گوینڈولن بھی پچاس سال کے بعد اپنی ماں کی طرح ہو جائیگی؟

(Munim, 1928, p. 32)

Comment: In the source text, Jack makes an exaggerated and funny remark that Lady Bracknell is an old lady having conservative ideas is a horrid creature. Jack pours out his fear that he hoped that in Algernon's opinion, there is no danger of Gwendolen becoming a horrid creature like her mother in next *'one hundred and fifty years'*. The translators do not incorporate exaggerated part *one hundred and fifty years* and render it as پچاس سال ' __ Exaggeration shows that he does not want Gwendolen to become like her mother even after one hundred and fifty years. The omission does not explain Jack's fear as it is canvased in the source text. These changes do not allow the target readers to get the original message which author wanted to convey in the source text. The act of keeping the source text invisible provides the place for destruction of the original message and allowing a space for appropriation of cultural and linguistic value of the original text.

11) Algernon: Gwendolen, upon my word! (Wilde, 1895, p. 18)

الگرنان: گوینڈولن،

(Munim, 1928, p. 36)

Comment: In the source text when Gwendolen enters, Algernon with extremely surprising tone says that it is Gwendolen, without any doubt. His surprise and affirmation are expressed through the phrase *'upon my word'* with exclamation mark at the end of phrase. The translators prefer to omit the phase of surprise and information which does not arouse the intended feelings in the readers. This, as a result, makes original message invisible for the target readers, so as the author and the original expression. This is one of the most apparent features of domesticated discourses that most of them seek to cast a homogeneity on the discursive heterogeneity of the source texts. Here also the translator is

imposing a lexical homogeneity in the form of omissions to create a fluent text on the remarkable diversity of the source text.

12) **Miss Prism: (Shaking her head.) I do not think that even I could produce any effect on a character that according to his own brother's admission is irretrievably weak and vacillating. Indeed, I am not sure that I would desire to reclaim him. I am not in favour of this modern mania for turning bad people into good people at a moment's notice. As a man sows so let him reap. You must put away your diary, Cecily. I really don't see why you should keep a diary at all.** (Wilde, 1895, p. 21)

مس پریزم: مین نہیں سمجھتی کہ مین ایک ایسے شخص کی اصلاح کر سکتی ہوں جسکے بارے اسکا بھائی اقبال کرتا ہے کہ وہ بیحد متلون مزاج ہے، اور زود رنج ہے، فی الحقیقت میں نہیں سمجھتی کہ میں اس کے لیے کیا کر سکتی ہوں، میں اس خبط کی تائید نہیں کرتی کہ خراب لوگ صرف ایک لمحہ کی توجہ میں اچھے ہوسکتے ہیں سلی! تم اپنی ڈائری کو بند کر و، میں نہیں جانتی کہ تم کو ڈائری کی ضرورت ہی کیا ہے۔

(Munim, 1928, p. 42)

Comment: In the source text, Miss Prism, while talking about the weak and unstable behavior of Jack's brothers, says that she is not in favor of modern obsession to reform bad people at short notice. She, further, gives her view with a quotation that let a man suffer the consequences office of his own habits. The translators render former and latter part of the speech but omit the clause '*as a man sow so let him reap*' which is used as a point of reference in the source text. Apart from that, they do not assimilate the message of her speech leaving the expression invisible for target readers. In order to achieve this goal, these translators attempted various cuts and omissions which, in turn, seriously affected the overall lexical cohesion, syntactic development and discursive fullness of the foreign text thus translated. This leads to appropriation at linguistic level which originates from the exclusive domestication of the source text.

13) **Cecily: Yes, but it usually chronicles the things that have never happened and could not possibly have happened. I believe that Memory is responsible for nearly all the three-volume novels that Mudie sends us.** (Wilde, 1895, p. 22)

سلی: لیکن اگر وہ ایسی باتیں بیان کرتا جو کبھی وقوع پذیر نہ ہوئے ہوں تو کیا کیا جائے، میں سمجھتی ہوں کہ حافظہ ہے ان تین

جلدوں کا ذمہ دار ہے جنہیں موڈی سے بھیجا تھا،

(Munim, 1928, p. 42)

Comment: In the source text, Cecily flings a paradoxical remark in the source text. Usually, memory gives an account of things that has happened while Cecily says just the opposite which makes the statement comical whereas the translators render it as a static sentence with an addition 'تو کیا کیا جائے' without assimilating the expression of the source text which makes it invisible for the target readers. This is an appropriation of the original text to such a large extent that the translation totally departs from the textual actualities of the source text.

14) **Algernon: Yes, if you are not too long. I never saw anybody take so long to dress, and with such little result.** (Wilde, 1895, p. 30)

الگرنان: ہاں اگر تم دیر نہ کرو تہ میں نے کسی آدمی کو تمہاری طرح تبدیل لباس میں دیر کرتے نہیں دیکھا۔

(Munim, 1928, pp. 60-61)

Comment: In the source text, the comment by Algernon is a gibe at Jack that with all the time he spends to dress up does not bring any improvement in his appearance. The sarcasm is with the stress on the last phrase *'and with such little result'*. The translators render the first part of sentence but omit the later phrase which creates humor and a sarcasm too. Consequently, the expression remains invisible in the target text for the target readers. These omissions that are also prevalent throughout the translation lead to one of the most disturbing form of domestication since they suppress the 'voice' of the source text or, at

the very least, communicate it remarkably differently which is discussed in the later part of the analysis.

15) **Cecily: Do you suggest, Miss Fairfax, that I entrapped Ernest into an engagement? How dare you? This is no time for wearing the shallow mask of manners. When I see a spade, I call it a spade.** (Wilde, 1895, p. 35)

Gwendolen: (satirically) I'm glad to say that I have never seen a spade. It is obvious that I was social fair have been widely different. (Wilde, 1895, p. 36)

سلی: کیا تمھارا یہ مطلب ہے کہ میں نے زبردستی ارنسٹ کو اپنا گرویدہ کر لیا ہے، تم کو ایسا کہنے کا کیا حق ہے، یہ ایسا موقع نہیں کہ تکلف کا لباس پہن کر ظاہرداری کی جائے۔ جب کہ قسمت کا معاملہ آپڑا ہو۔

گوینڈولن: مجھے خوشی ہے کہ میرے لیئے کوئی تکلیف کی بات نہیں ہے۔ ہم دونوں کی اخلاقی حالت بالکل مختلف ہے۔

(Munim, 1928, p. 72)

Comment: In the source text, Cecily uses a proverb *'when I see a spade, I call it a spade'* after expressing her hate for Gwendolen. She means to say that instead of being hypocritical and showing politeness she is a blunt woman and does not mind calling spade a spade. The translators render it opposite to what the original says with a compensation of 'جب کہ قسمت کا معاملہ آپڑا' referring all happenings to fate and destiny which is not the case in the source text. They could not assimilate the tone and harshness of words that were exchanged by both the girls. Further, Gwendolen also flings harsh and sarcastic words at Cecily. She is of the view that Cecily might be familiar with spades, but she is not. Her words are to show social superiority over Cecily because spade is a symbol of manual labor and the phrase '*not to have seen it'* shows that she belongs to aristocracy. The translators, again, misinterpret it and render it as 'میرے لیئے کوئی تکلیف کی بات نہیں ہے' which is a compensation to the original, but the equivalent has no correspondence to it. Further, she

talks about social sphere, but the translators render it as '‏اخلاقی حالت‎'. In the source text, she

is hinting towards the difference of status they both have. The translators compensate it with the moral status which results into a fuzzy match. As a result, the changes on the part of the translators not only make the message, but also the expression and the author invisible in the process.

16) **The page of Herodias: Look at the moon. How strange the moon seems! She is like a dead woman. One might fancy she was looking for dead things.** (Wilde, 1894, p. 2)

‏ہرودیس کا خدمتگار: ذرا چاند کو دیکھنا کیسا معلوم ہوتا ہے کہ حسین عورت اپنے مدفن سے سر جھکا کر اٹھ رہی ہے ۔ وہ خود مردہ‎

‏چیزوں کی تلاش میں ہے ۔‎

(Dehlvi, 1931, p. 6)

Comment: In the process of translation, adjustment is made in rendering the expression of surprise in first line. The word strange is omitted in the target text. An explication of__ ‏ایسا معلوم ہوتا ہے‎ is made in the target text to express the speech of character. The simile in the source text *'she is like a dead woman'* is localized by restructuring it into a statement with no simile. Compensation of place of *"One might fancy"* is made in earlier sentence of the target text as__ ‏ایسا معلوم ہوتا ہے ۔‎ Qualitatively, none of the corresponding structures are pertinent enough to capture the spirit of the original text. They suffer from various kinds of semantic and referential inadequacies. Furthermore, the structures proposed by the translator are not adequate to signify something specific in the translation.

17) **The Voice of IOK: After me shall come another mightier than I. I am not worthy so much as to unloose the latchet of his shoes. when he cometh the solitary places shall be glad. They shall blossom like the rose. The eyes of the blind shall see the**

day, and the ears of the deaf shall be opened. The sucking child shall put his hand upon the dragon's lair, he shall lead the lions by their manes. (Wilde, 1894, p. 4)

بوقنان کی آواز: میرے بعد ایک اور ہستی پیدا ہوگی جو مجھ سے زیادہ ذی مرتبت ہوگی، میں تو اس کے کفش پا کے برابر بھی

نہیں - جب وہ ہستی میدان عمل میں قدم رکھے گی تو ویرانے گلزار ہو جائیں گے، کلیاں شگفتہ ہو جائیں گی، نابینا دیکھنا شروع ہو

جائیں گے، اور بہرے سننے لگیں گے، وہ نوزائیدہ بچہ اژدہوں کو غاروں میں سے گھسیٹ لیگا اور شیروں کی عیال پکڑ کر ان کو جہاں

چاہیگا لے جائیگا۔

(Dehlvi, 1931, p. 10)

Comment: In the source text, the antecedent of pronoun *'they'* is *'solitary places'*. In the source text, simile is used to propose that the solitary places will blossom like rose. The translator does not assimilate the message of the original text thus resulting into misinterpretation. The target text gives the meaning as if roses will blossom. Misinterpretation, further, leads to invisibility of the original simile. In this way, this misinterpretation deprives the source text of its discursive definiteness and the syntactic completeness. Finally, the ultimate result of all this is a radical omission resulting in the serious domestication of the source text.

18) **The Young Syrian: The princess has hidden her face behind her fan! Her little white hands are fluttering like doves that fly to their dove- cots. They are white butterflies. They are white butterflies.** (Wilde, 1894, p. 4)

نوجوان شامی: ذرا دیکھنا سلمیٰ نے اپنا چہرہ پنکھے سے چھپا لیا ۔ اسکے چھوٹے چھوٹے نازک ہاتھ اسطرح جنبش کر رہے میں جمطرح

دو قمریاں اپنے نشیمن کو جا رہی ہوں اور یا جیسے سفید تتلیاں فضا میں رقص کرتی ہوں ۔

(Dehlvi, 1931, p. 12)

Comment: In the process of translation, the translator renders the title *'princess'* with proper noun 'سلمٰی' which is already localized. The translator uses the word 'چھوٹے' twice in rendering '*little*' to make adjective more explicit.

The simile used in the source text draws the comparison between tenor '*little white hand*' with vehicle '*doves that fly to their dove cots*'. The target text misses this relation. Word flutter means quick movement of wings of birds. The metaphorical verb flutter is used for hands movement of princess. The translator has explicated the source text by adjusting and alteration of the word 'نازک' for white and addition of quantitative adjective 'دو' for plural doves in the source text which is implicit. The translator also makes addition of the sentence 'رقص کرتی ہوں' for explication of simile but in rendering the metaphor in the source text '*they are just white butterflies*' he prefers omission of the original. This reference serves as an essential background to the source text and invests it with historicity and discursive power which has been completely neglected the circle of the source language.

19) **Herod: Ah, thou art to dance with naked feet! 'Tis well! 'Tis well! Thy little feet will be like white doves. They will be like little white flowers that dance upon the trees.... No, no, she is going to dance on blood! There is blood spilt on the ground. She must not dance on blood. It were an evil omen.** (Wilde, 1894, p. 24)

ہیرودیہ : اچھا تو برہنہ پاؤں رقص کریگی ! بہت خوب ، تیرے نازک پاؤں سفید قمریوں کی مانند نظر آئیں گے ، یا ان نازک پھولوں کی طرح ہوں گے جو فضاء میں رقصاں نظر آتے ہیں ۔ میں میں ، دیکھو خون ہے ، دیکھو زمین پر خون پھیلا ہوا ہے ، تمھیں خون پر ہرگز نہ ناچنا چاہیئے ، یہ بدشگونی ہے۔

(Dehlvi, 1931, p. 55)

Comment: In the source text, Herod compares the feet of Salome to the white flowers that dance on the branches of trees when air blows whereas in the target text, the translator does not mention the word *trees,* instead he prefers to add the word 'فضاء'. The

translator changes the vehicle of the simile which may serve the meaning, but the original comparison does not reflect in the translation. Consequently, the author and the word remain invisible in the process of translation. All this essential information goes amiss in the translation as the translator altogether omits the word *tree* in the translation. Viewing from this perspective, the translator appears to have deprived the source text of its essential qualifications. Such omissions are exclusively discussed in the section below.

4.12 Omissions

1) **Algernon: (languidly) I don't know. that I am much interested in your family life, Lane.** (Wilde, 1895, p. 3)

الگرنان : لین! مجھے تمہارے خانگی حالات سے چنداں دلچپی نہیں،

(Munim, 1928, p. 5)

Comment: In the process of translation, the translators do not render narrative description *'languidly'* which Oscar Wilde used to make readers understand the action of the character. Languid is a manner which shows the indifference and laziness of a person. Algernon with indifference says that he does not know. He is least bothered about the situation. The translators do not convey his indifference and laziness as intended by the author which results into invisibility of the message of the author. The result of this way of approaching the source text is the loss of narrative specificity which characterizes the source text. This is how the source text is deformed by the translation strategy adopted by the translator.

2) **Jack: Oh, pleasure, pleasure. What else should bring anywhere? Eating as usual, I see, Algy!** (Wilde, 1895, p. 4)

جیاک : اوہ تفریح کی غرض سے پھر کونسی ایسی چیز ہے جو یہاں کھینچ کا سکتی ہے، پیارے الگی ۔

(Munim, 1928, p. 5)

Comment: In the process of translation, the translators omit *' eating as usual, I see'* which indicates Algernon loves eating. The translators do not bother to translate the phrase. Omission of this phrase makes Algernon's answer awkward and out of context. Further, it makes the target text fluent, but the translators invisible in the process. The translators have committed extensive omissions which have eventually resulted in the appropriation of the source text. Like other appropriating strategies, the practice of omission has also resulted in the silencing the "voice" of the source text.

3) **Jack: Airly. Oh, neighbours, neighbours.** (Wilde, 1895, p. 4)

جیاک: وہ میرے ہمسایہ ہیں۔

(Munim, 1928, p. 5)

Comment: In the process of translation, the adverb *airly* is omitted which gives the expression of light heartedly with lack of concern. This shows that Jack is not bothered about the neighbors, instead uses the word neighbor twice in mocking manner. The translators choose to omit it in a wish to make the text fluent for readers but making themselves invisible in the process. It also keeps the manner and attitude of Jack invisible for monolingual readers. In this way, the entire translation of this excerpt appears to be fundamentally flawed and appropriated.

4) **Algernon: My dear fellow, the way you flirt with Gwendolen is perfectly disgraceful. It is almost as bad as the way Gwendolen flirts with you.** (Wilde, 1895, p. 5)

الگرنان: میرے پیارے دوست گوینڈولین کے ساتھ تمہارا طرزِ عمل بالکل ناشائستہ ہے اور گوینڈولین کا تمہارے ساتھ۔

(Munim, 1928, p. 7)

Comment: The translators have made some adjustments in the translation. They subtract the word *flirt* and add the word ‘طرزِ عمل’. The possible equivalent of flirt is ‘اشکبازی’ which the translators have denied completely. Further, they compensate the subtraction with an equivalent ‘ناشائستہ’ which does not convey the message as intended in the source text. As a result, the original word remains invisible. This translation is likely to cause a subtle dislocation in the understanding of the reader given the distortion it contains.

5) **Algernon: I really don't see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal. Why, one may be accepted. One usually is, I believe. Then the excitement is all over. The**

very essence of romance is uncertainty. If ever I get married, I'll certainly try to forget the fact. (Wilde, 1895, p. 5)

الگرنان: مجھے تو اظہار محبت میں کوئی خوبی نہیں نظر آتی ۔۔۔ عاشق ہونا خود ایک خوش مذاقی ہے لیکن باقاعدہ اظہار محبت میں کوئی بات نہیں ۔ ہر ایک شخص اس میں کامیاب ہوسکتا ہے، اگر میں کبھی شادی کروںگا تو اس واقعہ کو یقیناً بھلا دوں گا۔

(Munim, 1928, p. 7)

Comment: In the process of translation, the translators omit the word *romantic* for not having a proper equivalent for the variety of this word. To avoid the distortion in the sentence, the translators render it rather in a smooth sentence to keep the readers unaware of any change. Therefore, the translators deliberately try to remain invisible. Hence, the omission of the word shows invisibility of original message in the process. However, what really concerns the researcher is that, in spite of this much padding, compensation and additions, the translators do not seem to have succeeded in translating the source text adequately.

6) **Algernon: I suspected that, my dear fellow! I have Bunburyed all over Shropshire on two separate occasions. Now, go on. Why are you Ernest in town and Jack in the country?** (Wilde, 1895, p. 8)

الگی: میرے پیارے دوست! میں پہلے ہی سے جانتا ہوں دو مختلف موقعوں پر میں نے شراپ شائر کی گردش کی ہے ۔ اچھا یہ بتاؤ تم شہر میں ارنسٹ اور دیہات میں جیک کیوں ہو؟

(Munim, 1928, p. 13)

Comment: The use of *Bunburyed* as a verb in the source text has two significances: One is the visit of Algernon, and the other is the visit of him in the guise of *Bunbury* (an invented name Algernon used to reprieve from his real life). The translators use the verb' گردش کی ' in rendering the word *Bunburyed*. The first message of visit is conveyed, but the invented character remains invisible in the target text for the target readers. In the process,

the target text becomes fluent, but the readers will not get a hint about any change. This example is an outright inversion of the source text. This distortion and omission to some extent undermine the overall literary and artistic makeup of the original text and, and to a considerable extent, mischaracterize the intents and motives of the author.

7) Jack: Well … may I propose to you now. (Wilde, 1895, p. 13)

Gwendolen: I think it would be an admirable opportunity. And to spare you any possible disappointment, Mr. Worthing, I think it only fair to tell you quite frankly before-hand that I am fully determined to accept. (Wilde, 1895, p. 13)

Gwendolen: Of course, I will, darling. How long you have been about it! I am afraid you have had very little experience in how to propose. (Wilde, 1895, p. 13)

Jack: My own one, I have never loved anyone in the world but you. (Wilde, 1895, p. 13)

Comment: In the process of translation, the translators omit multiple dialogues of the characters by not referring to the original. In response to Gwendolen's complaint that he did not propose her yet, Jack's response *'may I propose marriage to you now'* is omitted for no obvious reason, but this makes the author's message invisible in the process. Further, the response of Gwendolen is also omitted in the same manner which elaborates her character that she finds it as an opportunity to get proposed. She further wishes that she does not want any disappointments for him. If he proposes her, she will accept the proposal without hesitation. Accepting the proposal *beforehand* shows the incongruous nature of her which remains invisible to the reader. The translators do not remain faithful to the original message which provides a hint that omissions provide a space for invisibility of original text leading to the act of appropriation. Again, a part of Gwendolen's dialogue is omitted. Firstly, when Jack proposes her, she makes a strange remark that he is taking a long time to make proposal, though he proposed her within no time. The comic situation in the source text created throughout the dialogue remains invisible for the target readers. In Jack's speech, *'my own one'* is omitted which shows his love for her even she complains. This deepest love for his lover is explained in next sentence, which is rendered, but the stress is not conveyed. The deliberate omission on the part of the translators cannot be

justified on the technical grounds. In mentioned dialogues, the work of the author remains invisible with a purpose of making the target text fluent which according to Lawrence Venuti is a technique used by the translators to remain invisible in the process of translation.

8) **Lady Bracknell: Mr. Worthing! Rise, Sir from the semi recumbent posture. It is most indecorous.** (Wilde, 1895, p. 13)

لیڈی بریکنل : مسٹر وردنگ ! دونو کھڑے ہو جاؤ یہ بالکل غیر مہذب طریقہ ہے،

(Munim, 1928, p. 25)

Comment: In the source setting, Jack is lying down in a position of comfort and rests. In other words, he is half laying down and half sitting. Lady Bracknell does not like this posture. Therefore, she mentions that this position is most undignified and unseemly for her. The translators try to manage the text purposefully or by limitations of the target language. In doing this, they omit the elaboration of *semi recumbent posture* and only prefer to render the other parts which talk about their indecent attitude. This omission of the style of setting keeps it invisible in the translation for monolingual readers. This practice leads to less-than-original translations which have technically been termed as "under-translation". These under-translations have an inherent danger of becoming problematic in terms of their incomprehensibility.

9) **Cecily: (Picks up books and throws them back on table.) Horrid Political Economy! Horrid Geography! Horrid, horrid German!** (Wilde, 1895, p. 23)

سلی: (کتابیں اٹھا کر میز پر پھینک دیتی ہے) علم المعیشت بھی بیکار ہے جیاگرفی بھی بیکار۔

(Munim, 1928, p. 45)

Comment: In the source text, it is quite evident that Cecily hates all the subjects including Political Economy, Geography, and German language and grammar. After giving the details of other subjects, Cecily with expression of horror tells about German language. The translators omit *horrid German* and only prefer to render Geography and

Political Economy, as if she has only mentioned these two subjects. But the omission does not convey the complete message of the author in translation which is to highlight the incongruent nature of the character which fulfills the needs of circle of target language.

10) **Merriman: Yes, Sir. three portmanteaus, a dressing-case, who hat boxes, and a large luncheon-baskets.** (Wilde, 1895, p. 29)

میری مین : جی ہاں جناب! تین پورٹ منٹو، ایک ڈریسنگ کیس، دو ٹوپیوں کے صندوق، ایک بڑا ٹفن باسکٹ،

(Munim, 1928, p. 59)

Comment: In the source text, Merriman gives an account of Algernon's luggage their contents large three bags, a dressing-case, hat boxes and a luncheon basket. The translators, instead of using equivalents of a target language prefer to borrow the words from the source language as in 'پورٹ منٹو' that is stiff leather bag used in traveling, then 'ڈریسنگ کیس' and 'ٹفن باسکٹ'. The translators have foreignized the text for the readers taking them towards the source language. They only use an equivalent 'دو ٹوپیوں کے صندوق' for head box by localizing it. The translators use two different strategies in one sentence to make the target text fluent without giving a hint of any break in the sentence. The fluency, as Venuti says, is to make the translators invisible as if they have not made any changes in the text.

11) **Algernon: I shan't be away more than half an hour.** (Wilde, 1895, p. 33)

Cecily: Considering that we have been engaged since February the 14th, and I only met you today for the first time, I think it is rather hard that you should leave me for so long period is half an hour. Couldn't you make it twenty minutes. (Wilde, 1895, p. 33)

سلی: اوہ! الگرنان! آدھا گھنٹہ سے زیادہ نہ لگے گی، آج پہلی مرتبہ ملاقات ہوئی اور میرے نزدیک یہ بہت تکلیف دہ ہے کہ

اس قدر عرصہ یعنی آدھا گھنٹہ تک تم سے جدا رہوں، کیا تم بیس منٹ میں واپس نہیں آسکتے،

(Munim, 1928, p. 66)

Comment: In the process of translation, the translators merge the dialogue of Algernon into Cecily's dialogue. In fact, three dialogues, two of Cecily's and one of Algernon's dialogues are merged into one, but it can be a mistake of proofreading or editing. But this makes the part of Algernon invisible in the process of translation in which he wants to express his love for Cecily, and he will not be away from her for even half an hour. The translation gives an idea that Cecily has these views, but it is contrary to the original. One of the direct consequences this approach is to bring about this kind of under-translation that paves the for appropriation.

12) **Gwendolen: Ah! that accounts for it. And now that I think of it I have never heard any man mention his brother. The subject seems distasteful to most men. Cecily, you have lifted a load from my mind. I was growing almost anxious. It would have been terrible if any cloud had come across a friendship like ours, would it not? Of course you are quite, quite sure that it is not Mr. Ernest Worthing who is your guardian?** (Wilde, 1895, p. 35)

گوینڈولن: اوہ یہی اسکا سبب ہے سلی! تم نے ایک زبردست بوجھ میرے دل سے دور کر لیا۔ یہ سنکر مجھے بے حد تعجب ہوا

تھا اور یہ بات ہم دونوں کی دوستی کے لیے بے حد خطرناک تھی تو پھر تمہیں اس بات کا بے حد اطمینان ہے کہ مسٹر ارنسٹ

وردنگ تمہارا ولی نہیں،

(Munim, 1928, p. 71)

Cecily: It would distress me more than I can tell you, dear Gwendolen, if it caused you any mental or physical anguish, but I feel bound to point out that since Ernest proposed to you he clearly has changed his mind. (Wilde, 1895, p. 35)

Gwendolen: (meditatively) if the poor fellow has been entrapped into. If the poor fellow has been entrapped into any foolish promise, I shall consider it my duty to rescue him at once, and with a firm hand. (Wilde, 1895, p. 35)

Comment: In the source text, Gwendolen reiterates the words of Cecily with the view that no man ever mentions his brother to other people. Perhaps men think it unpleasant to refer to their brothers. Further, she is pleased to Cecily for revealing the truth. But the translators have limited this part without making any compensation. Consequently, the speech of Gwendolen remains invisible.

Again, in the process of translation, they also omit the dialogues of Cecily and Gwendolen. Firstly, they omit an ironic statement of Cecily which gives a hint that both the ladies are suffering from a misconception, while facts are revealed by the author to the readers. This is an important dialogue which shows incongruency on the part of Cecily. But the target text readers would not have a chance to get themselves amused from this situation. In the latter speech of Gwendolen, in the same context, the comic situation continues when Gwendolen says that Earnest might be entrapped into a foolish promise of marriage. Both the girls think Earnest is one person. The amusing situation is not incorporated by the translators. As a result, the original message remains invisible from in the process of translation.

13) Cecily: Here is Earnest. (Wilde, 1895, p. 37)

Algernon: (Looking around). To watch young Lady? good heavens! Gwendolen! (Wilde, 1895, p. 37)

Cecily: yes! you good heavens Gwendolen. I mean to Gwendolen. (Wilde, 1895, p. 37)

Lady Bracknell: I'm glad, however that he made up his mind at least to some definite course of action and acted under proper medical advice. (Wilde, 1895, p. 43)

Jack (in a clear cold voice) (Wilde, 1895, p. 44)

Comment: Firstly, when Algernon enters, Cecily introduces him by saying that here comes the man whose name is Earnest. This is the revelation part for Gwendolen that

Cecily is calling Algernon as Earnest which is adds to astonishment of Gwendolen. The omission seems minor, but the original is lost in the process.

Secondly, Cecily keeps on calling Algernon as Earnest and asks him whether he is going to marry Gwendolen. To her reply, he expresses his amazement and asks whether she is talking about Gwendolen. To this, she says that she is talking about Gwendolen whether he is engaged to her or not. This part is also crucial for the flow of play and to highlight the conflict between both the girls, but the translators do not pay any heed towards this point of reference. Consequently, the target readers do not get what the original text has to say.

Thirdly, the positive view of Lady Bracknell about the imaginative character of Bunbury is also omitted which shows the change in her views about him after his death.

Fourthly, the author uses brackets in the source text to express the tone of Jack's voice for the audience to have a better understanding of the situation and his mental condition at this critical point. The technique is common among the writers, but the translators omit it which makes variation of dialogues among the characters and their nature and tone invisible in the process.

14) **Cecily: (to Algernon). To please me you are ready to face this fearful ordeal.** (Wilde, 1895, p. 42)

Algernon: I am! (Wilde, 1895, p. 42)

Comment: In the source text, Cecily tries to confirm from Algernon whether he is ready to go under terrible ordeal of Christening in order to please her. Algernon agrees to it and gives his firm commitment to do the task. On the other hand, the translators omit both the dialogues. Same is the question of Gwendolen from Jack as both the girls want confirmation of the ceremony. The translators render the speech of Gwendolen but omit Cecily's, which is to avoid repetition, but the worrying condition of Cecily is not expressed in the translation. As a result, it remains invisible in the process of translation. This is a clear example of appropriation where non referral system has been created by the translators.

15) Gwendolen: (To Jack). Darling! (Wilde, 1895, p. 42)

Algernon: (to Cecily). Darling! (They fall into each other's arms) (Wilde, 1895, p. 42)

  Comment: In the source text, the reunion of both Couples is vividly explained in the dialogues. The translators miss the point and prefer to omit them owing to the context of target culture. The whole context provides in the source text by the author is lost in the process of translation if the play is not staged or acted out for the target audience. Even then the script needs narrative descriptions for action on the stage. The omission also provides lack of assimilation and incorporation in the process. Consequently, the original text remains invisible.

16) Lady Bracknell: Cecily you may kiss me! (Wilde, 1895, p. 45)

Lady Bracknell: The marriage, I think, had better take place quite soon. (Wilde, 1895, p. 45)

Algernon: Thank you, aunt Augusta. (Wilde, 1895, p. 45)

  Comment: The translators prefer to omit mentioned dialogues in the process of translation. This act disturbs the pattern of dialogue. When Lady Bracknell approves Cecily as her nephew's fiancé, she demands a kiss from her, but then she wishes that the marriage should take place soon. The changes on the part of the translators, in the process, hinder the original message to reach to the readers.

17) Jack: I beg pardon for interrupting you. Lady Bracknell, but this engagement is quite out of the question. I am Miss Cardew's guardian, and she cannot marry without my consent until she comes of age. That consent I absolutely decline to give. (Wilde, 1895, p. 45)

جیک: لیڈی یہ شادی کا معاملہ قبل از وقت ہے ۔ میں مس کارڈیو کا ولی ہوں، عمر طبعی کو پہنچنے کے بیشتر وہ بغیر میری اجازت

کے شادی نہیں کر سکتی اور میں اجازت دینے سے قطعا انکار کرتا ہوں ۔

(Munim, 1928, p. 95)

Comment: The translators, in the translation, omit the part of Jack's dialogue in which he gives apology to Lady Bracknell for interrupting her. His earlier views about her were not respectful. This sudden change in his views are not accounted by the translators in the translation. Consequently, the change in Jack's behavior remains invisible in the target text. However, the translation is oversimplifying this concept which is embedded in the source text and is crucial to the scheme of ideas present therein. The collective effect of these choices made by the translator is to invest the translation with a foreign cultural milieu which does not sit well with the overall scheme of ideas present in the source text.

18) **Miss Prism: (quite crushed). Victoria. The Brighton line. (Sinks into chair.)**
    (Wilde, 1895, p. 48)

<div dir="rtl">

پریزم: (پریشانی سے) وکٹوریہ !

</div>

(Munim, 1928, p. 102)

Comment: The source text has detailed address of a railway station. When Miss Prism reveals that she had deposited the bag at railway station, Jack inquires about the name of railway station. To his question, she replies in detail that it was '*Victoria station, Brighton line*'. Brighton line is also known as South Central line. The description is very important pertaining to the revelation of Jack's identity, but the translators prefer to omit this information in the translation. Further, it explains that the setting of the drama is in Britain. Furthermore, the response of Mis Prism is also omitted which shows her depressing situation and feel of embarrassment. With this omission the setting and important piece of information that is important to plot of the play remain invisible in the process of translation. The eventual result of the under-translation is the appropriation and the domestication of the source text.

4.13 Foreignization/Localization

1) **Lane: Yes, Sir; eight bottles and a pint.** (Wilde, 1895, p. 3)

<div dir="rtl">لین : جی ہاں جناب ایک پینٹ اور آٹھ بوتل ۔</div>

(Munim, 1928, p. 4)

Comment: In the source text, the word *pint* is used which is a unit of volume or capacity British imperial measurement system that equals to 4 gills / 568.25 cm3 or 16 fluid ounces. The translators do not use equivalent of '*pint*' in the target text rather prefer to borrow the word. Target readers may not understand the unit *"pint"* which provides a space of moving them to understand the meaning of the word in the source culture. Borrowing the word helps the translators to make the target text fluent which further makes the translators invisible.

2) **Algernon: Lane, you are a perfect pessimist.** (Wilde, 1895, p. 19)

<div dir="rtl">الگرنان : تم ایک زبردست پیسی مسٹ ہو۔</div>

(Munim, 1928, p. 39)

Comment: In the process of translation, the translators borrow the word '*pessimist*' originating from *pessimism* which gives the meaning of '*giving gloomy outlook upon life*'. In Urdu language, there is a word 'قنوطی شخص' which gives the meaning of *pessimist*. The

translators prefer to use foreign word in the process. Hence, the borrowed word makes the text fluent and provides space for moving the readers to understand the words, but the translators, on the other side, becomes invisible. The acceptability of the foreign word shows that either the translator does not want to break the sentence structure, or he is willingly enriching the target language. Whatever the reason maybe, it has the motivation of appropriating the source text according to the need of translation.

3) **Algernon: (begins to eat muffins).** (Wilde, 1895, p. 39)

الگرنان: (مفن کھاتے ہوئے)۔

(Munim, 1928, p. 81)

Comment: In the process of translation, the translators borrow the word '*muffin*' in the process of translation. This helps translators to introduce new words in the target language by taking readers toward the circle of source language. The borrowing of a word makes the translation fluent which helps the translator to remain invisible. The use of foreign words gives an idea to monolingual readers that the translators may not have revised the text, but it is contrary to the fact. The appreciation of the source text by borrowing the lexical words has the capacity to enrich the target culture.

4) **Lady Bracknell: It really makes no matter, Algernon. I had some crumpets with Lady Harbury, who seems to me to be living entirely for pleasure now.** (Wilde, 1895, p. 10)

لیڈی بریکنل: الگی شرمندگی کی کوئی بات نہیں، لیڈی ہاربری کے ساتھ میں نے کچھ کرمپٹ کھائے ہیں جواب مسرت کی زندگی بسر کر رہی ہے،

(Munim, 1928, p. 19)

Comment: In the source language, *crumpet* is a small round cake like bread with holes on one side that is eaten hot with butter. The translators have borrowed the word of this product which is a cultural product of English society. The naturalness of the term has been preserved which is a rare in the translation. Such borrowing is missing at many points in the process of translation where the translators have tried to localize the terms. The below example is one of them.

5) *Salome* (Wilde, 1894)   (Dehlvi, 1931) سلمیٰ

Comment: The play tells the Biblical story of Salome in one act. From the first scene to the last scene of Salome's dance and killing of Iokanaan, the plot refers to the Biblical story. Salome is a Hebrew name which gives the meaning of peace. The translator instead of keeping the same title that has a definite effect, localizes the name Salome as سلمیٰ. Though the name سلمیٰ is an Arabic name that is common in the target context and has

similar meaning of peaceful, but it makes the original title invisible. As a result, the monolingual readers do not get the change made by the translators considering it a locally produced play. It is a vivid example of applying the strategy of localization where the translator has preferred the circle of target language and has dislocated the name 'Salome' from its religious and historical background. The uprooting of the religious and historical backgrounds are directly connected with the linguistic and cultural values of the source text which has also been uprooted in the process of translation.

4.14   Paratext

1)   The Importance of Being Earnest (Wilde, 1895)

Comment: The play *'The Importance of Being Earnest'* was first produced at St. James Theatre, London under the management of Mr. George Alexander on February 14, 1895 and published in 1899 by Leonard Smithers and Co. (Britannica, 2015). Samuel French Publishers Ltd. Published, London published its edition in 1893 reserving the copyrights. The initial page of first edition of the play contains the details of number of copies published and below that Oscar Wilde himself has signed each copy. The next page has the details of the publisher, name of the play, the author and a description of the play in one line, 'a trivial comedy for serious people'. On the next page, scene 1 of Act 1 starts. In Samuel's publication, the first page contains the details of the publisher with the title of the play and price of the book. The next page has a notice of acting rights and reserved rights which prohibits others to use the text for acting or publication whereas the translation was published in 1928 by Matba Maktaba Ibrahimiya Imdad Bahmi, Hyderabad Deccan. First page of the translation has the names of the translators and their qualification along with the name of author and details of the publishers of the translation. Then, it has dedication, preface, index, review, corrections, declaration and biography of the author and the translators. The source text has no promotional and marketing material at the end or start of the bookwhereas the translation has promotional and marketing material at the end of the text published by same publisher. The addition, at first creates an idea in the mind of readers that the original might have same promotional material which is contrary. This shows that the publishers did not bother to give any reference of the original and take formal consent from the copyright owners to translate the text.

However, the translators have mentioned in the declaration that the author died twenty-eight years before the translation was published, but do not provide information of consent for translation and publication from the owner who held the copyrights of the original text which according to section 2(a) of British Indian Act 1914 comes under copy right infringement. The translators, in other words, apparently acknowledged the author in declaration, but do not fulfill legal obligations. As a result, the translators do not have the

issue of any specific obligation of keeping the original intact in the process of translation. Consequently, it makes easier for the translators to transform the text by altering and changing the text with ease with no or less cultural and linguistic references of the original.

2) Salome (Wilde, 1894)

Comment: The one act play *Salome* was first published in 1891 in French language. Later, in 1894, English translation was published by Elkin Mathews and John Lane in London, and in Boston, it was published by Copeland and Bay (Library, 2019). The initial page of the play contains the title name and details of English translation from French language and production along with the names of publishers. The next page contains a dedication to the English translator, Lord Alfred Bruce Douglas. Next this page has the detail of pictures by Aubrey Beardsley published in the play. The original does not have and promotional and marketing material whereas the translation has cover page with a localized name *Salma* and name of translator*, Ansar Nasir Delhvi* along with the name of author, Oscar Wilde. The cover page also has a picture of Salome holding a head in her hands. The next page has title name along with the details of publisher, *Matbua Tajali Barqi Press Delhi-*. Next to this, an introduction is given with its writing date that is October 5, 1931. The translator and the publisher have not given any declaration and consent details for translating Oscar Wilde's play. The epitext in the translation has details of the distributors and other promotional adds. The translator and the publisher do not bother to give any details of the original which readers would not get in the translation. As a result, the original linguistic and cultural canons and value of the source text remains completely behind the curtains for the readers.

4.15   Conclusion

The researcher, after analyzing the identified extracts of the texts, understands that the translators have followed number of tendencies to undermine the original text ranging from rationalization, ennoblement, clarification, quantitative impoverishment, disturbing underlying linguistic pattern to general omissions. Having these deforming tendencies, the translators pave the way for appropriation and domestication of the original text. In other words, while following these tendencies, the translators at most places do not refer to the

original. The translators possibly do this for their convenience and to make the translation fluent, but this does not provide acknowledgment of the original in the translations. The original goes under a series of alteration at linguistic and cultural level which offers a place for its appropriation. Furthermore, invisibility of the author, his intent, and idea highlights appropriation of the source text in the process of translation. The place where the translators have tried to refer to the original text resulted in fuzzy matches and non-corresponding equivalents that makes the original words and sentences invisible. Apart from this, the translators have altered the flow of the original texts which disturbed its homogeneity in the translation and offered its invisibility. It has also been demonstrated that a more sensitized and empathetic approach to the source text which has lately been emphasized by the translation theorists does not adequately characterize classical Urdu translation os Oscar Wilde's selected plays.

Furthermore, the translators and the publishers of the translation have not provided any details of consent of copyright owners although the originals were written thirty to thirty-five years before the publishing date of translation. Copyright laws are not considered in the process and the publishers and the translators do not refer to the original. The researcher has used the deforming tendencies discussed by the Antoine Berman for analyzing the selected excerpts. In view of that the researcher has used the tables below to highlight the numbers of excerpts that came under the analysis.

Table 1: The Importance of Being Earnest

Serial. No	Tendencies	No. of Excerpts
1.	**Rationalization**	**05**
2.	**Clarification**	**05**
3.	**Expansion**	**05**
4.	**Ennoblement**	**38**
5.	**Quantitative impoverishment**	**20**
6.	**The destruction of rhythms**	**11**
7.	**The destruction of underlying pattern of significance**	**02**
8.	**The destruction of linguistic patterning**	**26**
9.	**The destruction of vernacular network or their exoticization**	**12**
10.	**The destruction of expression and idioms**	**15**
11.	**Omissions**	**18**
12	**Foreignization/Localization**	**04**
	Total Excerpts	**161**

Table 2: Salome

Serial. No	Tendencies	No. of Excerpts
1.	**Rationalization**	**03**
2.	**Clarification**	**05**
3.	**Expansion**	**05**
4.	**Ennoblement**	**21**
5.	**Quantitative impoverishment**	**02**
6.	**The destruction of linguistic patterning**	**01**
7.	**The destruction of vernacular network or their exoticization**	**05**
8.	**The destruction of expression and idioms**	**04**
9.	**Foreignization/Localization**	**01**
	Total Excerpts	**47**

CHAPTER 5

CONCLUSION

5.1 Introduction

The research was initiated with an aim to study the elements of appropriation and invisibility at work in the classical Urdu translation of Oscar Wilde's selected plays. Further, it was also aimed to study the ways which invisibilizing and appropriating tendencies impact upon the linguistic and cultural features of the source text in the process of translation. The link between appropriation and invisibility is dependent upon the tendencies highlighted in the research design. The tendencies include rationalization, clarification, expansion, quantitative impoverishment, exoticization, destruction of underlying linguistic pattern, destruction of underlying network of words, destruction of expression, ennoblement, and paratext. The idea was to study each line of the source text and the target text to bring about possible alterations and changes made by the translators. After, identifying the tendencies, the objective was to highlight the contribution of these tendencies to appropriation of the source text. At the end, the researcher aimed to highlight the way appropriation entails invisibility. At the onset of the research, following the idea of invisibility of Lawrence Venuti, it came into consideration to highlight the invisibility of author. Later, it is identified that when appropriation is traced in the process of translation it also has different elements of the text which become invisible. The researcher, in this section is going to describe each tendency that is highlighted and further explain the way it led to invisibility which further contributed to appropriation.

The study reveals that the selected translations were produced during first quarter of twentieth century. Before and after that time, the hegemony of English literature in British India paved the way for translation of English text. English language was not only the language of communication, but also a prestige for many. There were two major issues in such a situation: the dominance of English culture and the effect of using English language in the academic world for scholarly communication (Danyté, 2012). To minimize

the effects, translation served the purpose of cultural and linguistic resistance. Translators rendered the text considering the local needs of the community. In the present study, it is quite evident that the translators followed the highlighted tendencies to minimize the effect of foreign text. Therefore, it was necessary that the process of translation needs to be studied in connection with appropriation and invisibility. It is precisely because the process of translation works under the umbrella of globalization. In globalization, when a minor language and culture meets a dominant language and culture, minor language and culture tries to resist the dominance of the foreign. This factor is evident in the translation of selected plays where the translators have tried to resist the foreign cultural and linguistic elements present in the source text.

In the process of translation, the translators try to resist the intrusion of the foreign language into the target language and foreign culture by devaluing and undermining it. At various instances, the translators have undermined the source text neglecting the original message and the text. This undermining starts at the micro level where the translators have altered lexical and grammatical value of the original text and gave an impression that the original is not altered. The alterations and transformations come in the guise of adjustments, omissions, readjustments, subtractions, clipping and trimming the original words and sentences leading to transformations at textual level. At textual level, the transformations hints invisibility of the translators and the original message that is dependent upon the transformations and alteration. Furthermore, this invisibility leads to appropriation which offers a helping hand to the translators in making the original author and message invisible. The transformations at micro level and invisibility correspond to the tendencies that the translators have followed in the process of translation. At macro level, under each tendency, a network of transformations and alterations works with the assistance of literal and dynamic equivalents which correspond to adjustments, additions, subtractions, etc. and the invisibility. The researcher, in this study has this main thesis that the translators have opted different tendencies following the network of transformations and alterations which led to invisibility and in turn provide a space for appropriation of the original text. Furthermore, invisibility has a lot to offer to appropriation in the process of translation. In the process of translation, this offering does not only remain to the dislocation of the linguistic value of the original text, but also to its cultural value of the

text from the circle of source language to the circle of target language. In other words, the combined weight of invisibility and appropriation remains greater than the domestication.

Regarding Molvi Syed Tamkeen's, Sadi's and Ansar Nasir Dehlvi's translation of Oscar Wide's plays, the basic motive was to highlight the appropriation of the original which is significantly highlighted by making use of Antoine Berman's model of deformation, Eugène Nida's concept of correspondence and equivalence, Gerard Genette's idea of paratext, Lawrence Venuti's concepts of foreignization and domestication. Further, it is highlighted that these notions add to Lawrence Venuti's concept of Invisibility at different levels: invisibility of the translators, invisibility of the original author, invisibility of words, phrases, clauses and sentences, cultural expressions, and last but not the least is invisibility of the original message.

All the tendencies: rationalization, clarification, expansion, quantitative impoverishment, exoticization, destruction of underlying linguistic pattern, destruction of underlying network of words, destruction of expression, ennoblement, and paratext, highlighted in the analysis, show the trends of invisibility which offers domestication to some extent and leads to appropriation of the original text. The researcher has explained and drew a link of each tendency with invisibility leading to appropriation to present research findings of the research.

5.2 Findings

1. Classical Urdu translation of Oscar Wilde's selected plays clearly illustrate the act of appropriation. The clearest indictment of classical Urdu translation of Oscar Wilde's selected plays is its localization of the source texts bordering on domestication. It has been highlighted that the translators pursue a disregard for linguistic and cultural features of the source texts. They either prefer to omit them or localize them according to the needs of local and target culture, and do not register the original message. This shows that the translators have tried to embellish the translation by molding or overwriting the linguistic and cultural features of the source text.

2. Furthermore, it has been highlighted that during the process of translation, the translators have misinterpreted the discourse of the source text resulting into classificational changes. Use of specific nouns and pronouns and word pattern in the

source text provides coherence to the source text. In the target text, change of pronoun and noun at numerous instances has been visible which alters the coherence of the text bringing into semantic modification due to misinterpretation and misunderstanding.

3. The researcher has also exhibited that the translators have modified the sentential pattern of the source texts. Either, they rationalized the source text by making syntactical changes in the process or by adjustment, clipping and compensation to alter the original message. Such undue alterations produce an effect of undermining the original syntactical patterns.

4. The researcher has also established that the translators have paraphrased and expanded the translations at various instances. They tried to clarify the implicit ideas of the source texts which were not explicit. The clarifications have not been necessary as the dialogues of the characters themselves are creating a flow of the events in the source text. The researcher has highlighted that *clarification* and *expansion* are undue and unable to make any substantial significance to the source text rather hide the original flow of the text and create a flow of events in the translation which obviously is not evident in the source text.

5. The present study has also demonstrated that the translators have tried to improve the original texts at various occasions. The original text suffers from the act of *ennoblement* due to rewriting of the original in embellished style by considering it inferior. The rewritten ideas in the target text seem more elegant and fluent but do not provide a proof of having reference of the original.

6. The researcher has also demonstrated that the classical Urdu translation of Oscar Wilde's selected plays face *quantitative impoverishment* due to misunderstanding of meaning of words in nuances. As a result, the translators use synonymous equivalents which do not give the meaning and message intended by the author. In the process of translation, such a situation offers fuzzy matches of words and gloss translation which do not produce semantically significant text. The researcher has also presented that quantitative impoverishment undermines the original words and make them invisible for monolingual readers.

7. The present study has also established that musical flow of the original text has been neglected in the process of translation. The rhythm of the source text creates pun and

irony which is denied by the translators. The references of the source culture in the source text are not rendered by using the corresponding references of the target culture. They preferred either to omit those sections or molded into static sentences which obviously do not create humor and do not exhibit incongruous nature of characters as intended by the author.

8. The researcher has explained in the present study that Urdu translation of Oscar Wilde's selected plays exhibit the problem of sentential modifications. Sentential modification disturbs the *linguistic pattern* of the source text. The translators have rearranged the sentences according to needs of target language but neglected the references which make the source text homogeneous. The arrangement of sentences which makes the text coherent is not brought into consideration. At various instances, the process of translation shows discontinuities and absurd gap fillings which help the translators to make the text fluent but offer a non-homogenous translation for monolingual readers with no reference of the original.

9. The researcher has also highlighted the instances of replacement and abandoning of cultural and linguistic terms; expressions, idioms, phrases and proverbs which are important in the setting of the plays. The cultural terms give value to the source language and provides a literary style to the source text. Replacement and disowning of the terms and expression impact overall structural and semantic scheme of the original in the process of translation. It has been observed that the translators failed to establish a link between the original and the translation by disowning the cultural and linguistic context in which the original was written. As a result, the original text remains passive, and a new form emerges in the process which has no reference of the original.

10. The researcher has made various omission and clipping in Urdu translation of Oscar Wilde's selected plays. The discursive abridgment and omission lead to substantial syntactic and semantic losses. The major omission in the translation is not limited to one or two dialogues but many dialogues at length. This causes a major break in the plot and flow of events in the plays. Many characters who had to develop from their respective dialogues remain underdeveloped. As a result, they remain incomprehensible to the monolingual readers.

11. The present study established that there has been an unseen tug of war situation between the translators and the author in terms of keeping an upper hand in the process of translation. The translators have been trying to localize the text at numerous instances, but on the other hand they had to rely on the source vocabulary to make the translation fluent. The researcher has identified that the translators have forcibly used the equivalents which do not correspond to the original words. As a result, the fuzzy matches brought about the gloss translation having least reference of the original.

12. Lastly, the present study also shows that discontinuity and incoherence of the translation, alterations at syntactical, semantic, expression, and rhythm and at word levels highlight non referential attitude of the translators which lead to appropriation of the original. At various instances appropriation occurs due to misinterpretation and misconstruing of the original. In other words, the original has been put under a trial to keep it in silence. The silencing of the original brings about a fluent, natural, and a good translation apparently, but such appropriation remains undetectable for monolingual readers. As a result, the translators feel at ease in making the original text, the message, and themselves invisible to the readers in the process of translation.

5.3 Recommendations

After presenting the findings, the present study highlights following recommendations which can be helpful in broadening the concept of appropriation and invisibility in the realm of Translation Studies:

1. With reference to the present study, the researcher is of the view that appropriation and invisibility have narrow definitions in the field of translation studies and do not provide any extensive and exclusive theory to study the process of translation, as the researcher himself has followed a tailored framework to answer the questions raised at the onset of the research. Therefore, there should be a specific and clear theoretical framework to study the phenomena.

2. The researcher recommends that while translating a play, translators should consider the literary trend and background in which a foreign text is written.

Without having the knowledge of a foreign culture and linguistic patterns, there is always a possibility of appropriation of the source text.

3. The researcher is of the view that most of the time translators, though having the knowledge of foreign culture and linguistic patterns, give preference to their own language and culture. At subconscious level, they try to resist the intrusion of foreign elements. There should be a neutral attitude of translators in the process of translation.

4. The researcher recommends that power of equivalency should reside with the text and the message of original author and not with translators. This practice produces plausible text which can introduce new dimensions of understanding to readers.

5. It has been explained that merely linguistic and grammatical theories do not provide help to solve the issue of appropriation of Oscar Wilde's selected plays. The plays are set in literary background of English and European socio-political consciousness. Therefore, translators of English text into Urdu translation should broaden their canvas in accepting them by borrowing the foreign linguistic elements which can enrich Urdu language. This helps to keep the original author alive in translation.

6. The researcher has explained that copyright laws have been violated which needs a serious consideration. Copyright laws have evolved since independence of Hindustan. Therefore, translators and publishers should consider not only national laws, but also international laws to give due credit to the original author.

7. Lastly, it is recommended that a play is different from other literary genre, so it should be interpreted and understood in its realm in the process of translation. Oscar Wilde's selected plays have introduced different characters with different attitude and nature. Each character speaks under a designed framework by the author. Their character develops with the development of plot and progress of dialogues. Therefore, it is necessary for translators to keep same tone of dialogues, expression, and nature of a character in translation.

5.4 Suggestions for Future Research

There are few suggestions that can be helpful for future researchers.

1. The present study was limited to classical Urdu translation of two Oscar Wilde's plays. The translation of his other plays i.e., Vera can also be studied with reference to the tailored framework of appropriation and invisibility.

2. Apart from Oscar Wilde's plays, the classical Urdu translation of other English plays are also available online which can be studied with reference to tailored theory of appropriation and invisibility.

3. The translation of Oscar Wilde's novel *The Picture of Dorian Gray* which was adapted and staged as *Tasveer* at a theatre in India on March 17, 2018 can also be considered for future research under the phenomenon of appropriation.

4. Oscar Wilde has written four social comedy plays which have witty puns and paradoxes. The translation of these in all the four plays can make a good topic for research under the lens of appropriation.

5. Contemporary Urdu translation of Oscar Wilde's work in comparison with classical Urdu translation can also be considered for future research.

6. After the independence of Pakistan, Copyright Ordinance 1962 has been introduced and few amendments have also been made. Considering this law, various Urdu and English translations can be studied with reference to appropriation and invisibility.

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